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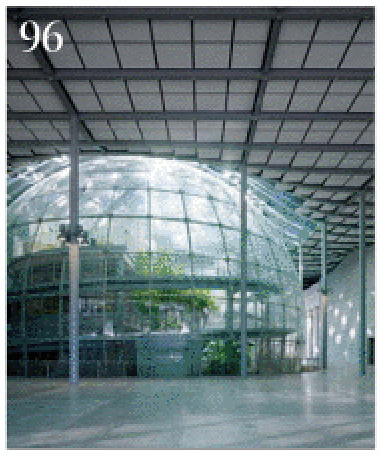
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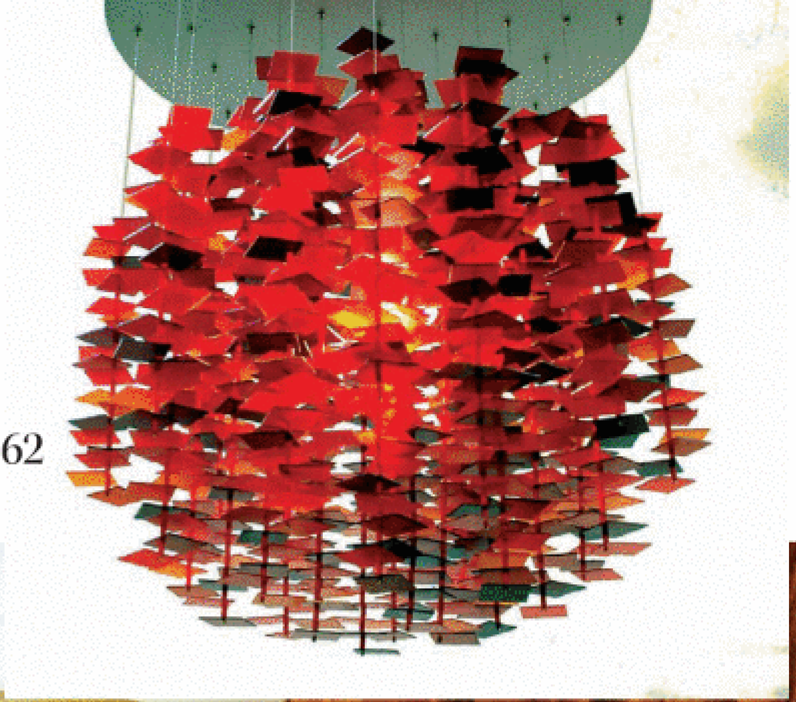
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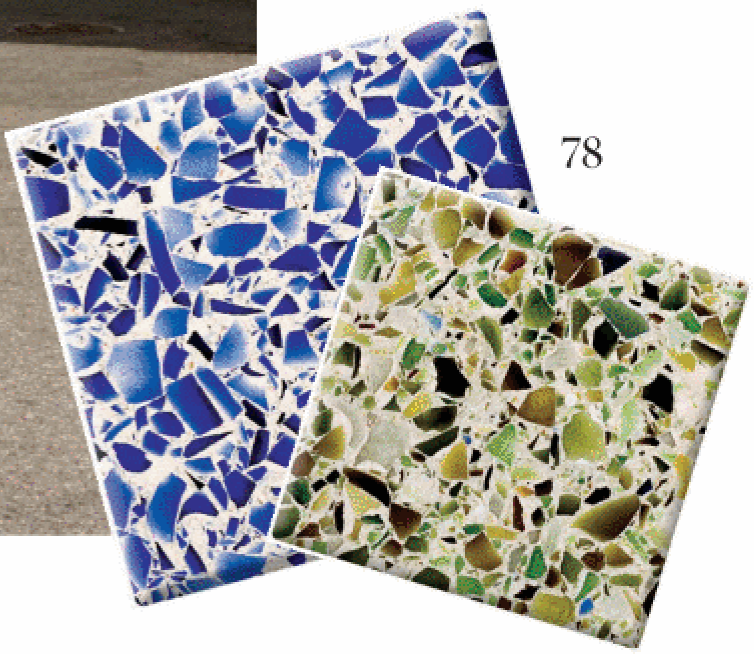

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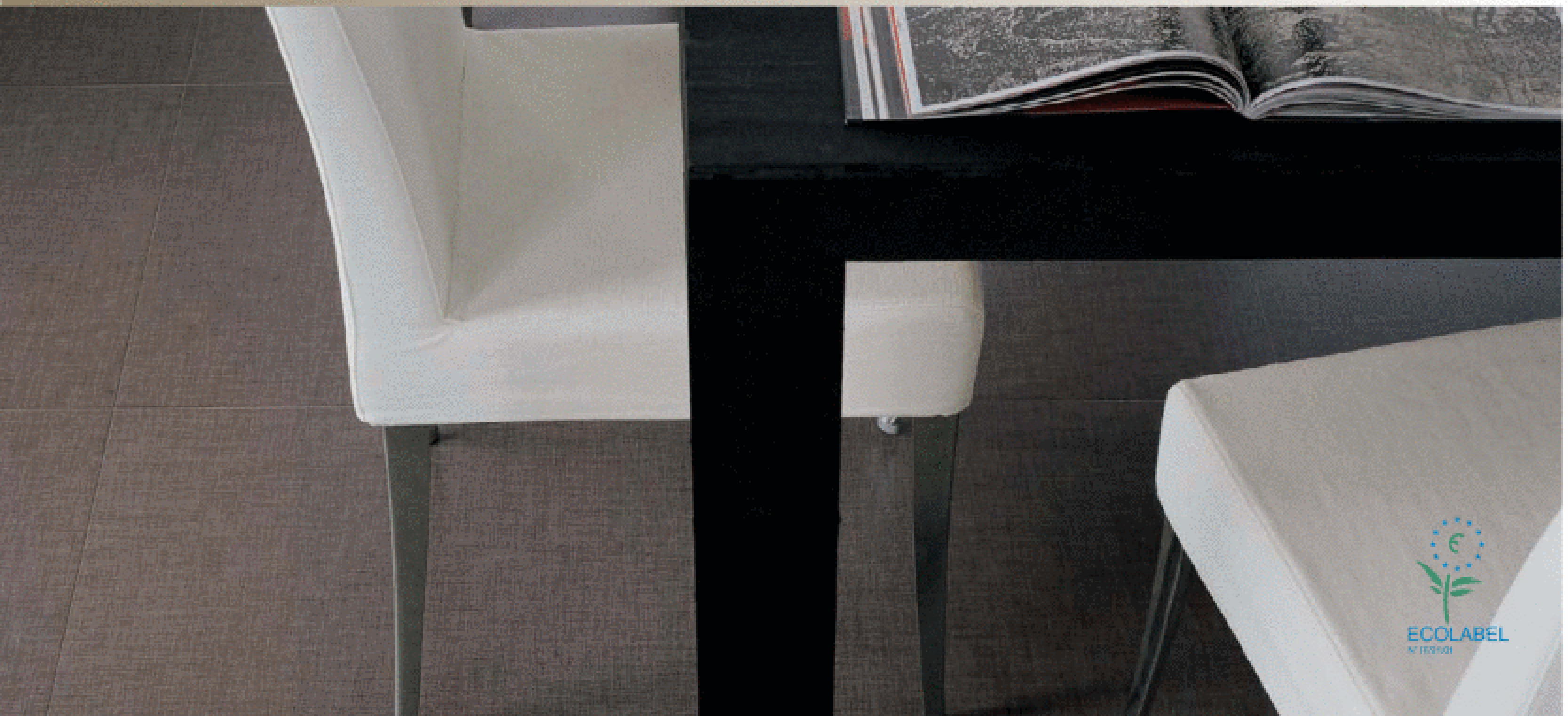

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CM: Two years ago, the San Francisco Design Center's Winter Market theme was "green," but there weren't many products in showrooms to support it. Today, nearly every showroom has something green, and designers ask for green products daily.

TH: What are examples of how green design can be beautiful?
CM: Cannon/Bullock has some wonderful wallcoverings that are handmade from bark and colored with all-natural dyes. Phillip Jeffries' Juicy Jute is another great example—it's made from sustainable jute, dyed with vegetable dyes and has a recycled-paper backing.

TH: How do you address the importance of sustainability?
CM: We've set up computers to serve as our product catalogs, so we no longer have file drawers of tearsheets. Instead, we print out product information on an as-needed basis. We ask designers if we can e-mail them information and invoices, further reducing our paper consumption. We've also made our showroom lighting as energy efficient as possible.

TH: What furniture companies are you inspired by?
CM: Bausman & Company, who we represent, is making an exceptional effort: Not only do they make their furniture from alder, a highly sustainable wood, but they recently installed a thermal oxidizer to vaporize all finish particles. This million-dollar commitment promises to give a superior finish to their furniture while being responsible to the environment. ■

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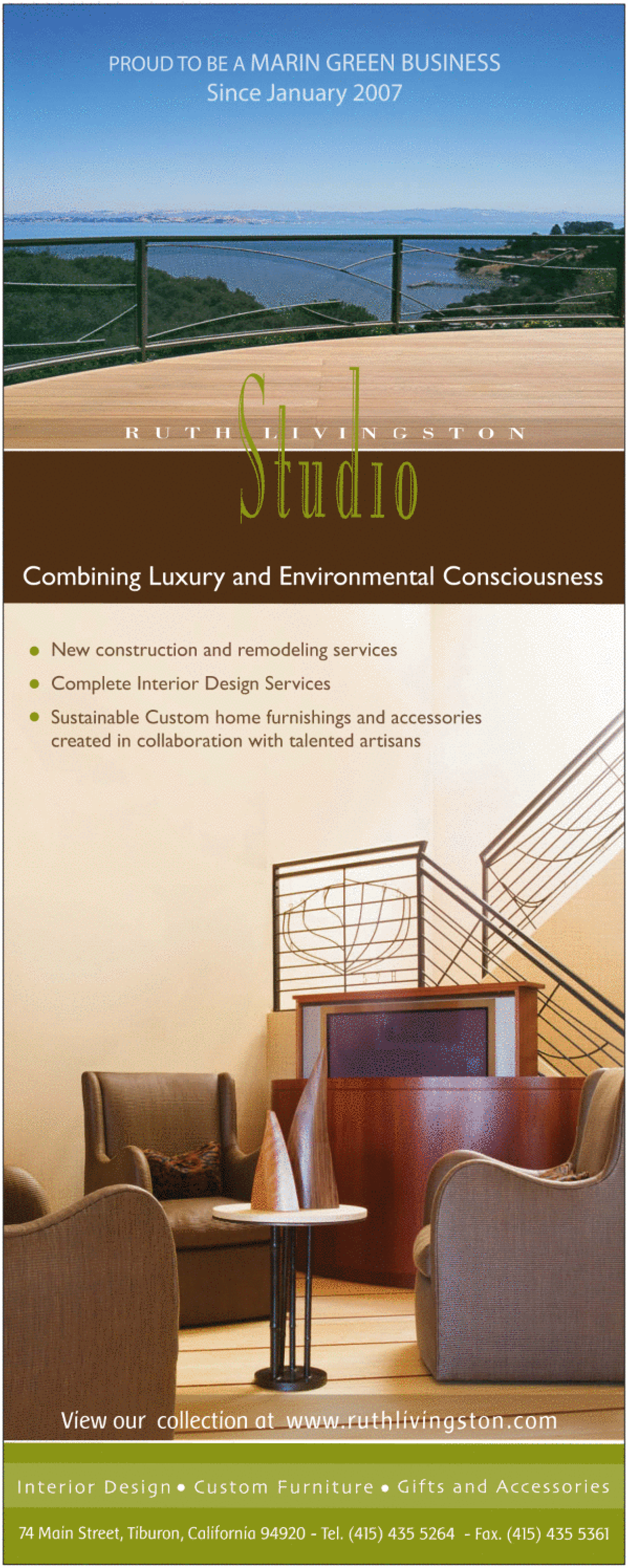
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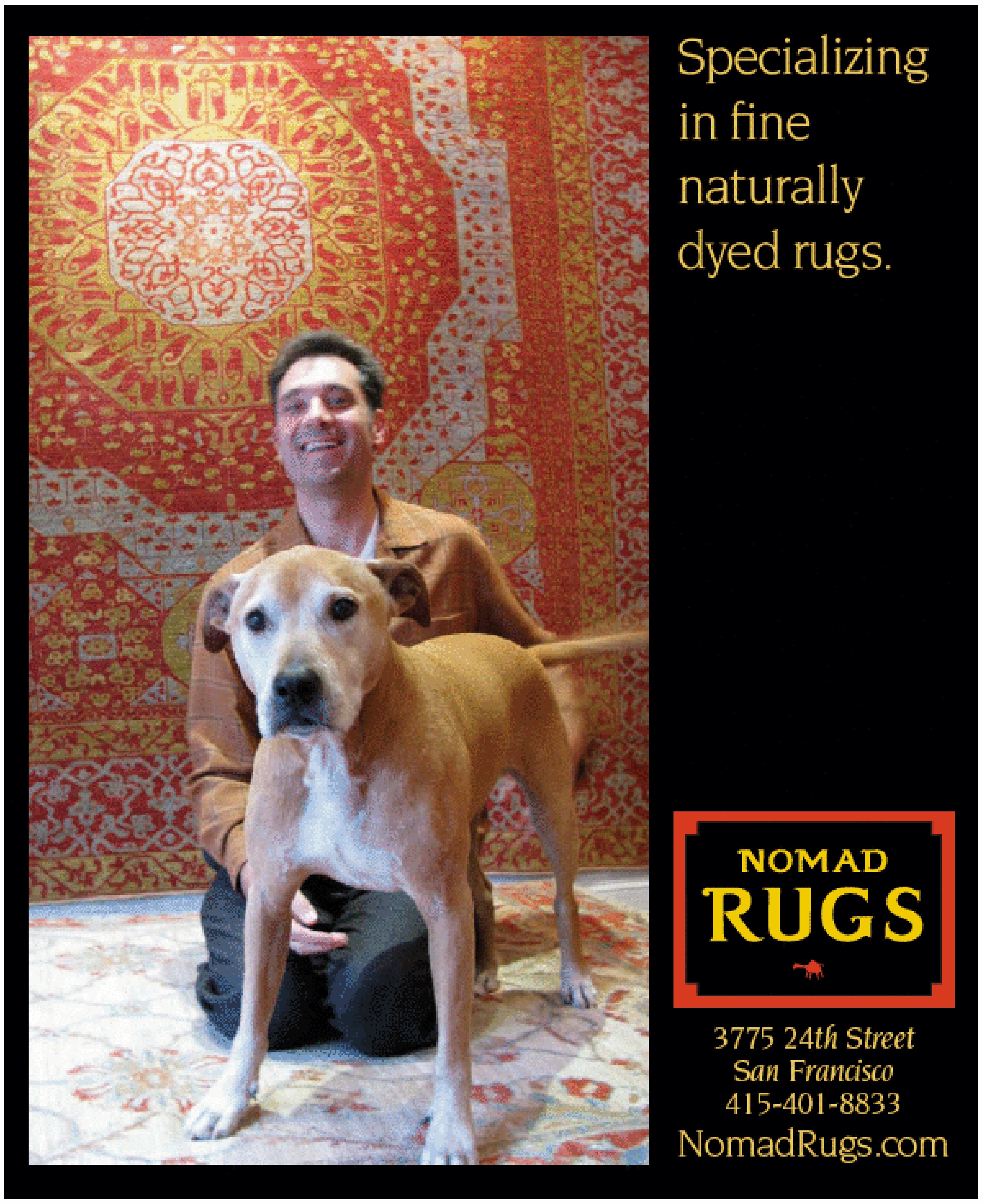
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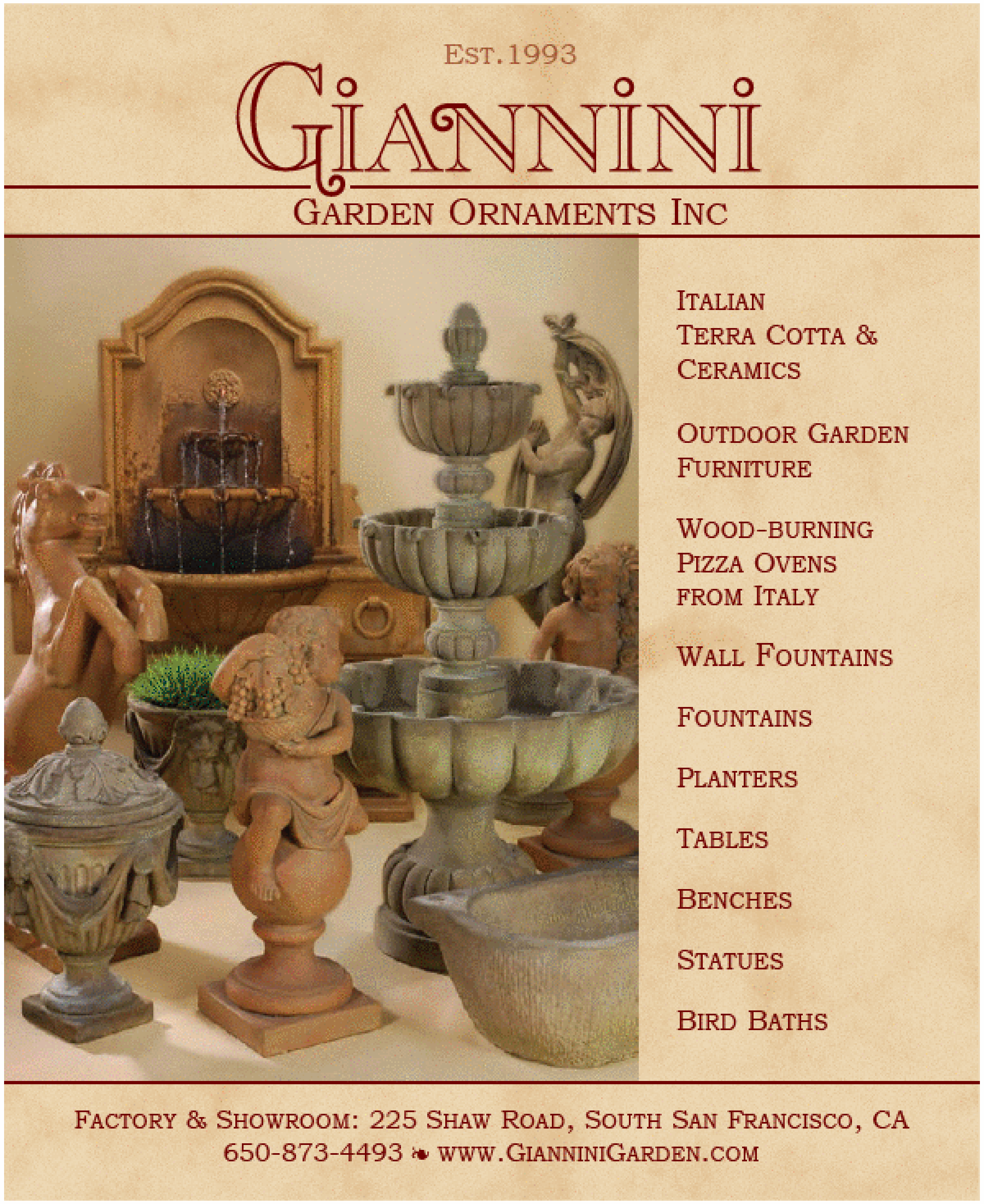
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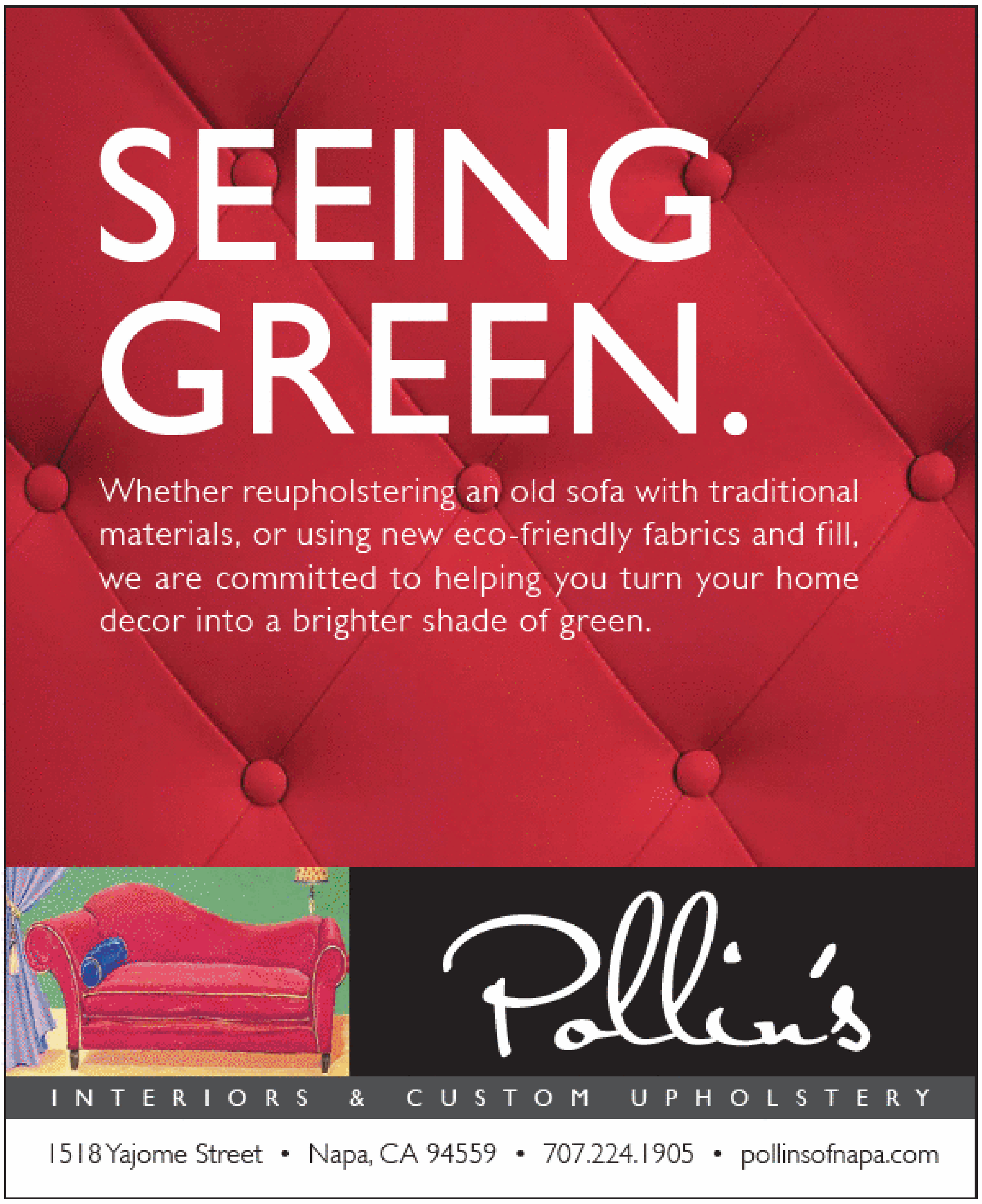
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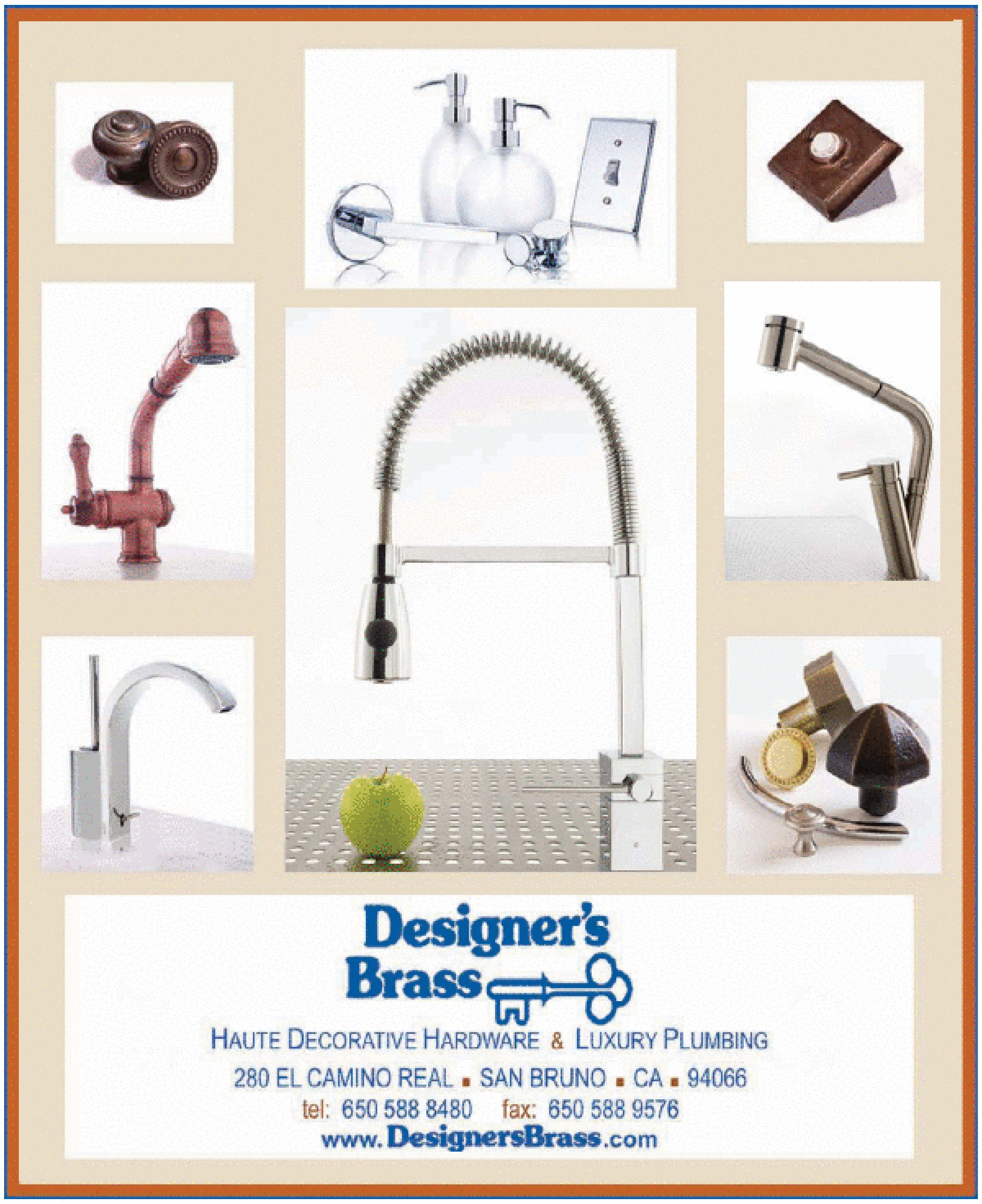
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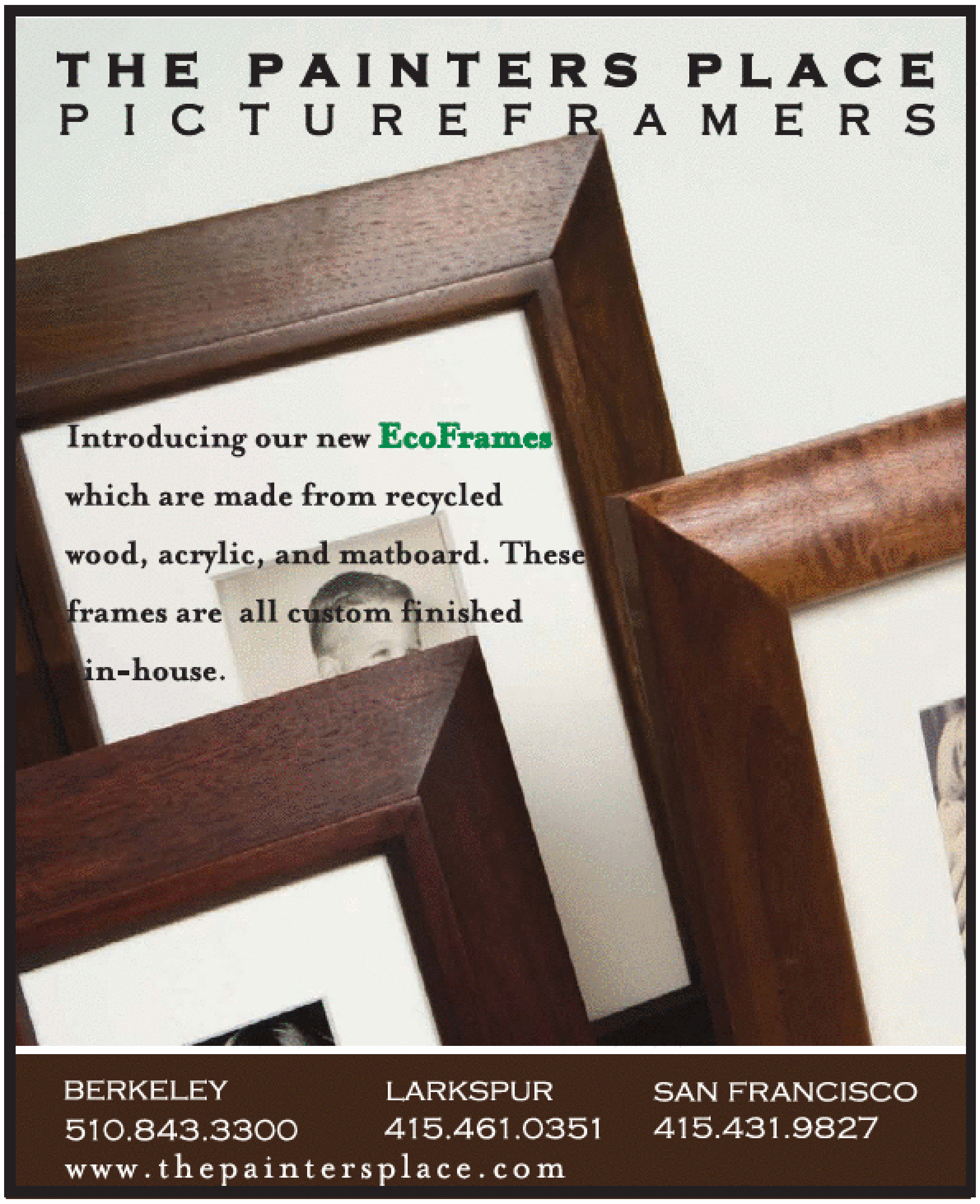
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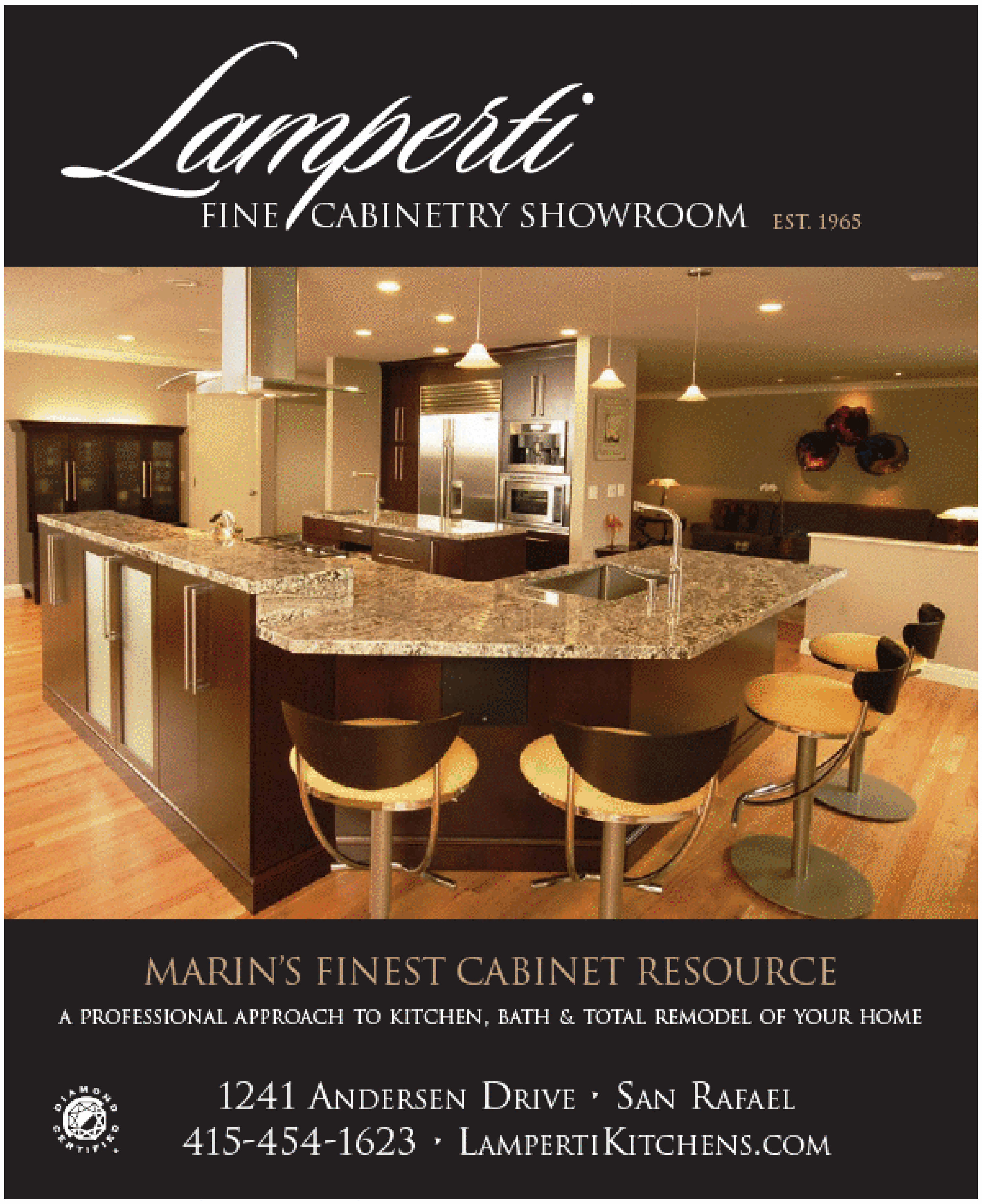
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COMMUNITY BUILDING

This year, we decided to move our Green issue from March to September in order to coincide with exciting events happening around the state that match our mission this month: to present the latest and greatest in sustainable design.

It all started with the much-anticipated opening of the California Academy of Sciences in Golden Gate Park. For years, I have been keeping track of the status of the academy, one of the San Francisco's great institutions. After a sneak peek, I can say that Renzo Piano's finished product represents what I love most about California—much-beloved tradition married to trailblazing innovation. I will most certainly be there to celebrate as the doors open on September 27.

As with the academy, it seems that more and more people are looking back to the past to better shape a more sustainable future. For its first US convention, Slow Food Nation descends on San Francisco just in time for Labor Day. Through dozens of community events, participants can learn about the joys and benefits of planting backyard vegetable gardens and support their local farmers by tasting everything from chutney to charcuterie.

We've thrown our support behind West Coast Green, the largest trade show in the country dedicated to residential green design. Head to the San Jose Convention Center at the end of the month to learn more about the most innovative products and ideas—and if you're lucky, you'll catch Al Gore's keynote address.

I couldn't be happier that we have an issue to help celebrate this momentous time in California. As the design community rallies together to educate, create and shape the look of our future, a well-deserved toast is in order. Cheers!

Heather

–Heather Luplow Hartle,
Editorial + Creative Director
heather@chdmag.com

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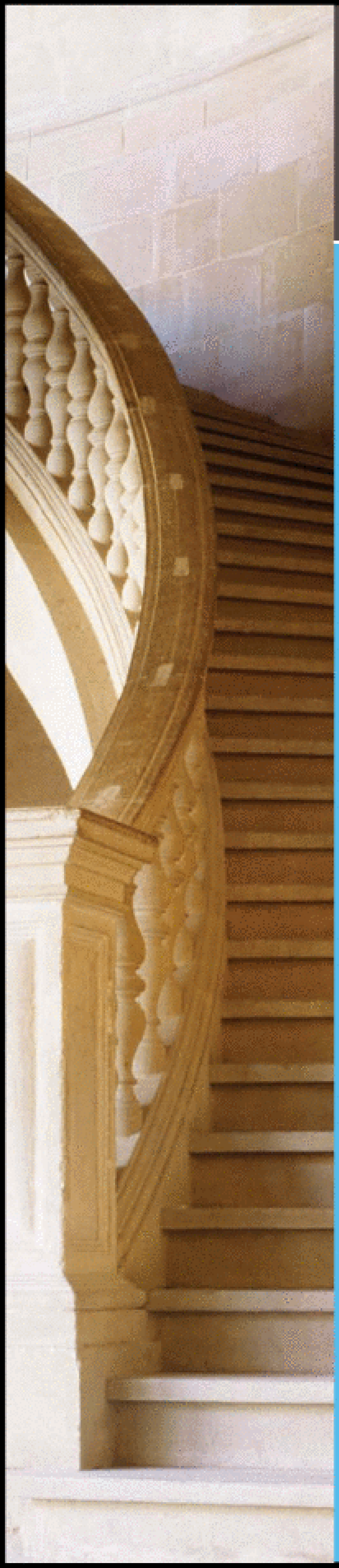

Take $100,000. If you wanted to maximize your return, where would you put it? With a cumulative 10-year appreciation of 175 percent, a Bay Area home can represent a return of far more than the same investment in a bull stock market.

1997 Investment	2007 Appreciated Value
$100,000 in a normal stock market*	*$235,000*
$100,000 in a bull stock market*	*$351,000*
*$100,000 down on a $500,000 home***	*$975,000*

* *Based on 10% average appreciation in a normal market, and 15% average appreciation in a bull market*

** *Source:* DataQuick 1997-2007

Some Bay Area communities performed even better than this. The fact is, all real estate markets are local, and the Bay Area is a highly desirable, thriving real estate market where home ownership has historically represented a positive investment.

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THE GREEN STANDARD

Moving our Green issue to September (as opposed to March) offered a new perspective on the ubiquitous springtime theme of sustainability. This year, media bloggers seemed to read every magazine's green issue with a magnifying glass in hand. When we set out to produce this issue, we did the same by challenging ourselves to present only those products, homes and designers legitimately dedicated to sustainability. We started by sifting through bulging folders filled with press releases about green housing developments, luxury eco-lodges and sustainable furniture. Next, we filtered all of our best options through *CH+D*'s Senior Editor Lydia Lee, who has an uncanny grasp of the finer points of the LEED certification process. Lydia's diligence was quickly adopted throughout the office as fact-checkers addressed each use of the words *sustainable*, *recycled* and *energy-efficient* with definite skepticism.

The homes we decided to feature offered a particularly crucial lesson in accuracy. To best reflect the green building practices throughout the state, we decided on three very different types of residences. In "Leading the Pack" (p. 106), Mike McDonaldnot only built a brand-new home for his family—which includes Jenner and Erin, pictured at left—but a home base for a community of conscientious designers. For his own home renovation ("Pure and Simple," p. 114), architect Steve Rajninger created a healthy environment for his kids, Tomi and Jericho (who were remarkably patient during an all-day photo shoot on one of the hottest days of the year). Finally, we would have been remiss not to include California's pioneer of contemporary prefab, so we selected a customized version of Michelle Kaufmann's BreezeHouse ("Easy Breezy," p. 126).

Last but clearly not least, Erin Feher's coverage of Renzo Piano's California Academy of Sciences ("Science Project," p. 96) required her to delve into some of the most intricate details of sustainable design. As a result, the rest of us learned more than we ever imagined about mychorrizal fungi and tensegrity trusses.

All in all, it feels like we've just finished our final exams. I hope we retain everything we just learned and that we find ways to use it in upcoming issues. But first, we all need a vacation.

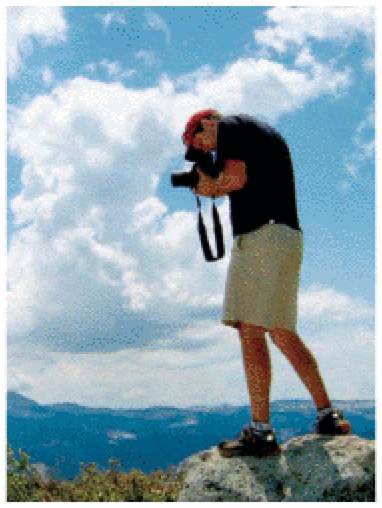
Sarah

–Sarah Lynch,
Executive Editor
sarah@chdmag.com

CONTRIBUTORS

Architectural photographer MARIKO REED left her native Hawaii to learn more about the sustainable building practices being pioneered in the Bay Area. "By shooting green projects here, I hope to bring some of that inspiration back to Hawaii," says Reed, who saw one of the finer examples firsthand when she shot Mike McDonald's house for "Leading the Pack" (p. 106). "The collaborative efforts of everyone involved were really inspiring. It was great to feel like I was a part of that team."

A seasoned journalist focusing on design and architecture, JANE ELLISON gladly accepted an assignment to write about a prefab home by Michelle Kaufmann that was trucked in and assembled in her own Santa Barbara neighborhood ("Easy Breezy," p. 126). "I'm a big fan of Kaufmann's," says Ellison, who was the editor and co-owner of *Santa Barbara Seasons* until her retirement last March. "I'd walk by after work and see the cranes bringing in all the different sections."



"Some photographers enjoy shooting cars, landscapes or architecture. I find people fascinating, and photographing them allows me a deeper look into who they are," says Los Angeles portrait photographer JOSÉ MANDOJANA, who shot Kelly LaPlante at her studio in Venice Beach ("Making the Grade," p. 72). "The biggest highlight was Kelly's personality. She was just really down-to-earth and easy to work with." Mandojana has also shot for *Time*, *Los Angeles Times Magazine* and *Inc.*

COUNTERCLOCKWISE FROM TOP: MARIKO REED; SARAH LYNCH; OTHERS COURTESY OF THE SUBJECTS

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NEWS, EVENTS AND SPECIAL PROMOTIONS FROM **CALIFORNIA HOME + DESIGN** ADVERTISERS

This Mezzo Leather Sofa is among the many stylish pieces at BoConcept in San Francisco.

PAUL MAHDER GALLERY PRESENTS "VISIONS"

{August 21–October 5 in San Francisco}

"Visions," a collection of shamanic paintings by the artist Yisrael Feldsott, opens with a reception at Paul Mahder Gallery on Thursday, August 21. Fiercely powerful, these paintings have a life of their own. See for yourself: The exhibit runs August 21 through October 5. *3378 Sacramento St., SF, 415-474-7707, paulmahdergallery.com.*

SF20 KICKS OFF WITH GALA PREVIEW

{September 10 in San Francisco}

SF20—San Francisco 20th Century Art and Design Show & Sale—begins with a gala preview to benefit the San Francisco Museum of Modern Art. This major SFMOMA fundraising event will be arranged by event designer Stanlee Gatti and catered by Paula LeDuc. *Wednesday, Sept. 10; Herbst Pavilion, Fort Mason, SF, sf20.net.*

MARK YOUR CALENDAR FOR WEST COAST GREEN 2008

{September 25–27 in San Jose}

Three words: Al Gore keynote. Don't miss it and the chance to network with eco-minded business professionals, hear from sustainability leaders and browse hundreds of green building products at West Coast Green 2008. One of the largest conferences on green innovations and building, the three-day event will take place September 25 through 27 at the San Jose Convention Center. *150 W. San Carlos St., San Jose, 800-724-4880, westcoastgreen.com.*

NAPA VALLEY AGENT HONORED WITH AWARD

{Terry Wunderlich Recognized for Public Service}

Terry Wunderlich, a top-producing agent with Pacific Union GMAC Real Estate in Napa Valley, was awarded the 2007 You Make A Difference Award, given to the individual who makes a positive difference in their community, from the Napa Chapter of the North Bay Association of Realtors (NORBA). Wunderlich's team is among the most productive in Napa Valley and is listed in GMAC's Top 100 Agents. *napawunder.com.*

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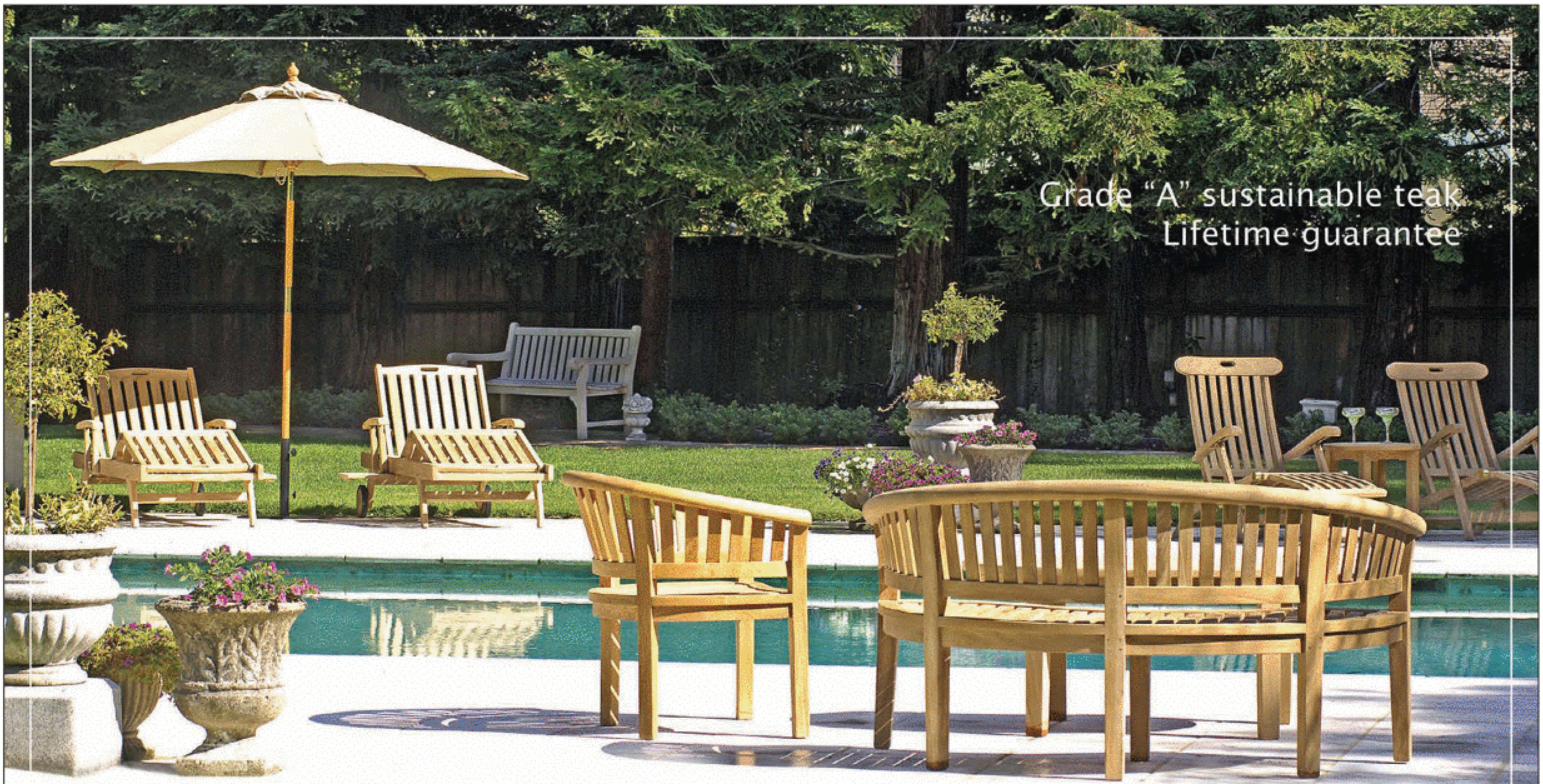

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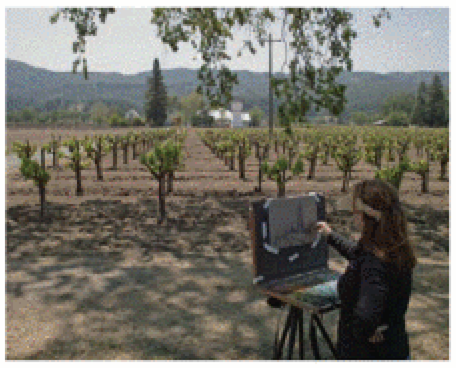

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PDC DIRECTOR OF MARKETING WHITNEY SISLER WITH BROOKE BURNETT, LOUIS BRISCOE AND DALE WASHINGTON

LIVING EDGE SHOWROOM HOSTS RECEPTION

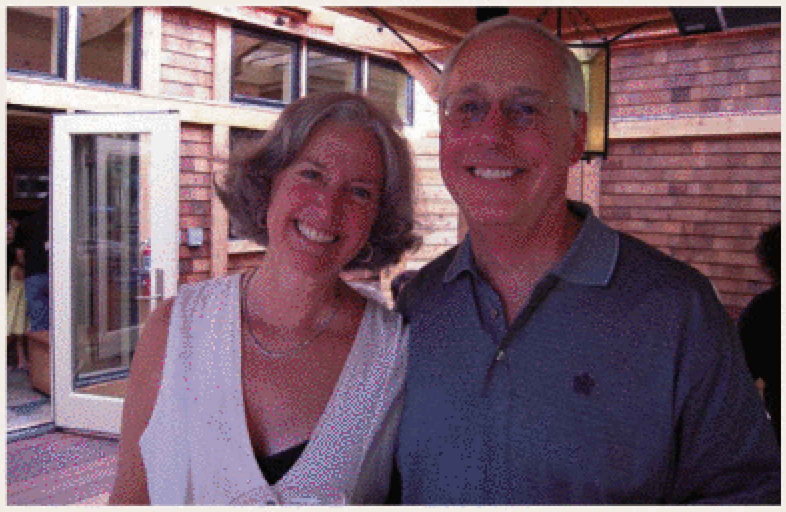
On June 4, *California Home + Design* hosted a "Living with Art" panel discussion, which was part of the **Pacific Design Center**'s monthly Designer Lecture series. Moderated by executive editor Sarah Lynch, the four panelists were architectural designer **Christine Kilian**, gallery owner **Paul Kopeikin**, designer **Katerina Tana** and art consultant **Ann Harmsen**. The lively discussion continued after the panel during a reception hosted by **Dale Washington** at the U.S. flagship of his Australia-based modern furniture showroom, **Living Edge**.

SIEMATIC CELEBRATES SHOWROOM ADDITION

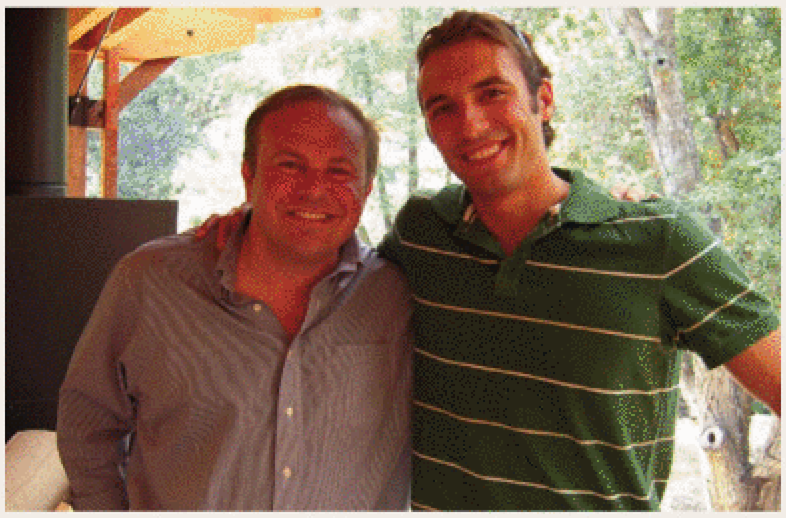
In tandem with PCBC, **SieMatic San Francisco** unveiled its lower-level showroom on June 25. The new addition features several new vignettes, which were created to showcase the latest in inspiring, contemporary design. Partygoers noshed on bacon-wrapped prawns, artichokes and puff pastries courtesy of **Gaggenau**.

RICHARD KNIGHT, MALCOLM SCOTT OF SIEMATIC

GUESTS GATHER IN SIEMATIC'S NEW ADDITION



EDWARD AND MARSHIA BECK, OWNERS FROM ORINDA
THE OUTDOOR LIVING AREA AT ONE OF THE LODGES.



GARY GEIGER AND JOSH DEMPSEY, SALES TEAM

CALISTOGA RANCH CELEBRATES NEW RESIDENCES

On June 22, **Calistoga Ranch** celebrated the opening of its final phase of residences—stunning new lodges tucked into the natural landscape. Homeowners and guests sipped gourmet margaritas, snacked on light appetizers and enjoyed live music. Just off the Silverado Trail, Calistoga Ranch is managed by the renowned Auberge Resorts and offers a unique ownership opportunity for those who love the sophisticated but casual Wine Country lifestyle.

BETTINA STIEWE, STEPHANIE ZIMAND PLEXICO

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HEADLANDS CENTER FOR THE ARTS GETS BIG TURNOUT FOR AUCTION

More than 400 guests attended **Headlands Center for the Arts' Annual Benefit Auction** on June 12. Staged in the Herbst International Exhibition Hall in the Presidio, the evening started with a cocktail hour featuring the music of Gaucho Gypsy Jazz, followed by a silent and live auction. The auction featured luxury getaways and exceptional artwork from names such as Chris Ballantyne, Thomas Campbell, Reed Danziger, Kate Eric, Amanda Hughen, Misako Inaoka, Packard Jennings, Lead Pencil Studio, Yoon Lee, Barry McGee, Leslie Shows, Shinique Smith, Hank Willis Thomas and William T. Wiley.

(PACIFIC DESIGN CENTER): SARAH LYNCH; (SIEMATIC): MAAYAN BEN-ARTZI; (HEADLANDS CENTER FOR THE ARTS): VICTOR LAZLO; (CALISTOGA RANCH): COURTESY OF CALISTOGA RANCH

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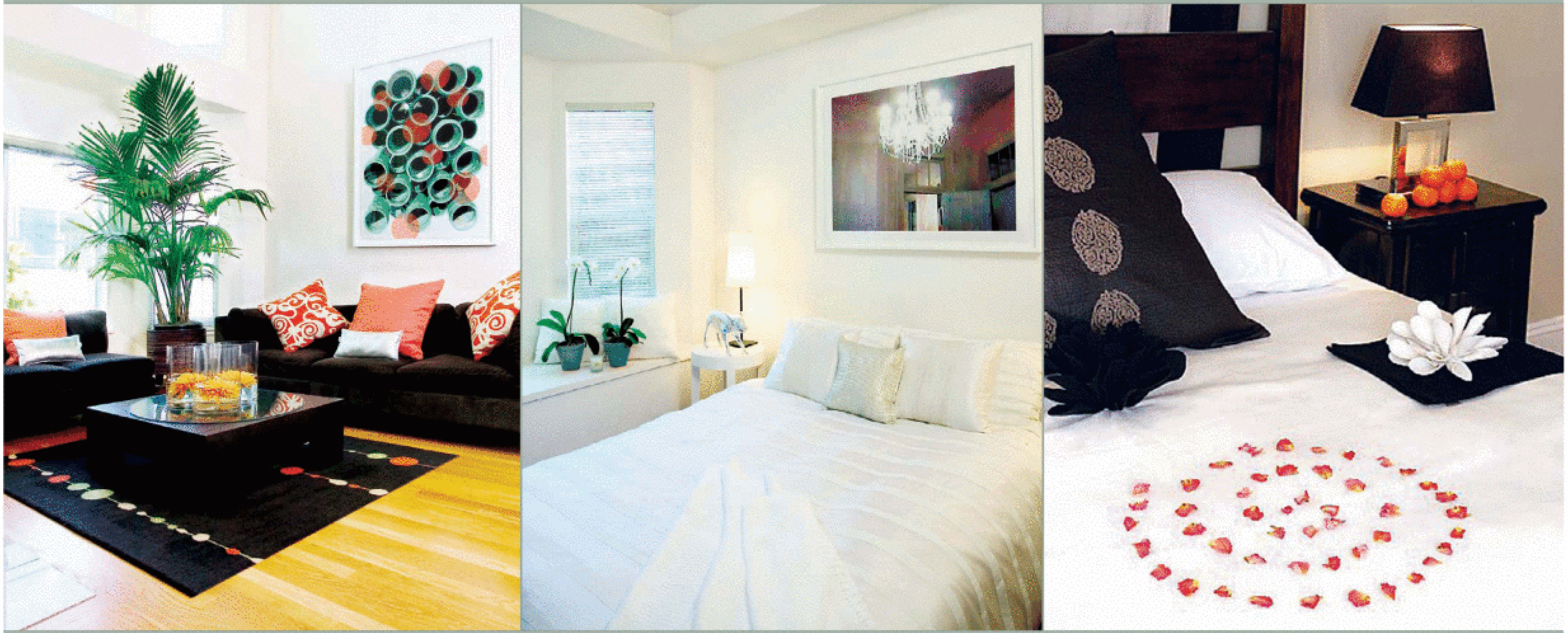

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WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN

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TASTE SENSATION

Foodies and design enthusiasts are awaiting **Slow Food Nation**—the country's first major celebration of sustainably produced fare—which takes place in San Francisco's Fort Mason Center and Civic Center over the Labor Day weekend. An anticipated crowd of 50,000 will have the chance to sample comestibles ranging from charcuterie to chocolate, while feasting their eyes upon the temporary "taste pavilions," each designed out of repurposed materials by some of the Bay Area's most celebrated firms. San Francisco–based Sagan Piechota Architecture's plan for the pickle-and-chutney booth—scheduled to be assembled just days before the event—features walls made of pickle jars and a dramatic ceiling composed of 3,000 mason jar lids suspended from wires. *Aug 29–Sept 1; slowfoodnation.org —Lydia Lee*

THE NEWEST PLACES TO SHOP, EAT AND STAY

BY ERIN FEHER

ROAD TRIP

A midcentury motor lodge perched along Highway 1 in Big Sur just got a major face-lift. San Francisco designer Steve Justrich brought modern style to the idyllic location by updating the **Glen Oaks Big Sur's** 15 rooms with sustainable materials including bamboo floors, Kirei countertops and organic bedding from Coyuchi and Amenity. The retro-chic rooms stay true to their to natural surroundings by featuring fireplaces in place of televisions. *Hwy. 1, Big Sur, 831-667-2105, glenoaksbigsur.com.*

EAT-IN KITCHEN

Camino—recently opened in Oakland by chef Russell Moore, a 13-year Chez Panisse veteran—features a menu that changes daily to reflect the freshest local fare. Designed by Anthony Fish of Arcanum Architecture, the rustic space is anchored by a mammoth wood-burning oven, while an eclectic array of salvaged seating surrounds communal tables carved from a single redwood tree that was felled by a storm. *3917 Grand Ave., Oakland, 510-547-5035, caminorestaurant.com.*

FROM TOP: AYA BRACKETT; JOSÉ MANAJANO

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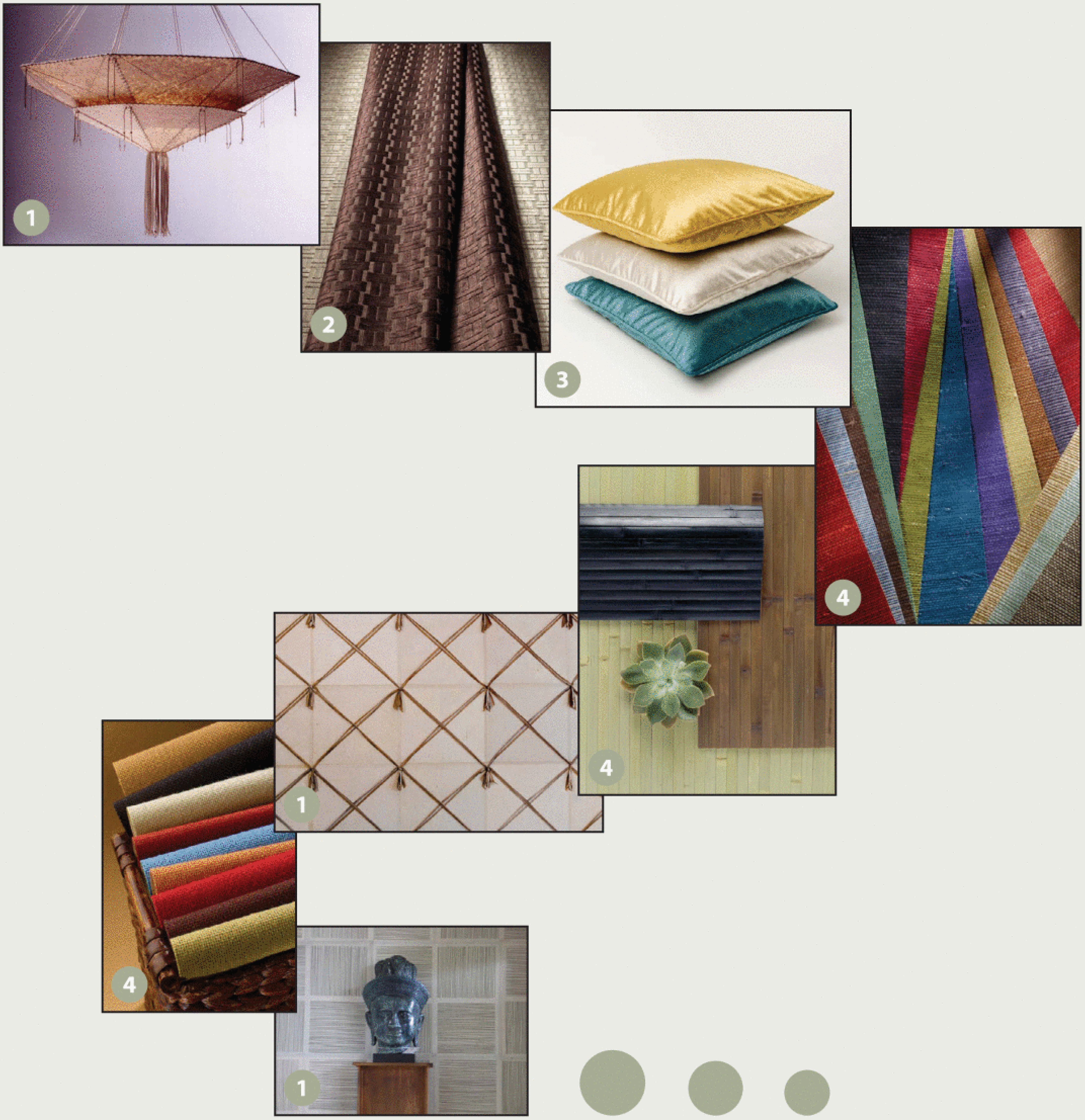

1: Cannon/Bullock • 2: Hinson • 3: Malabar • 4: Phillip Jeffries

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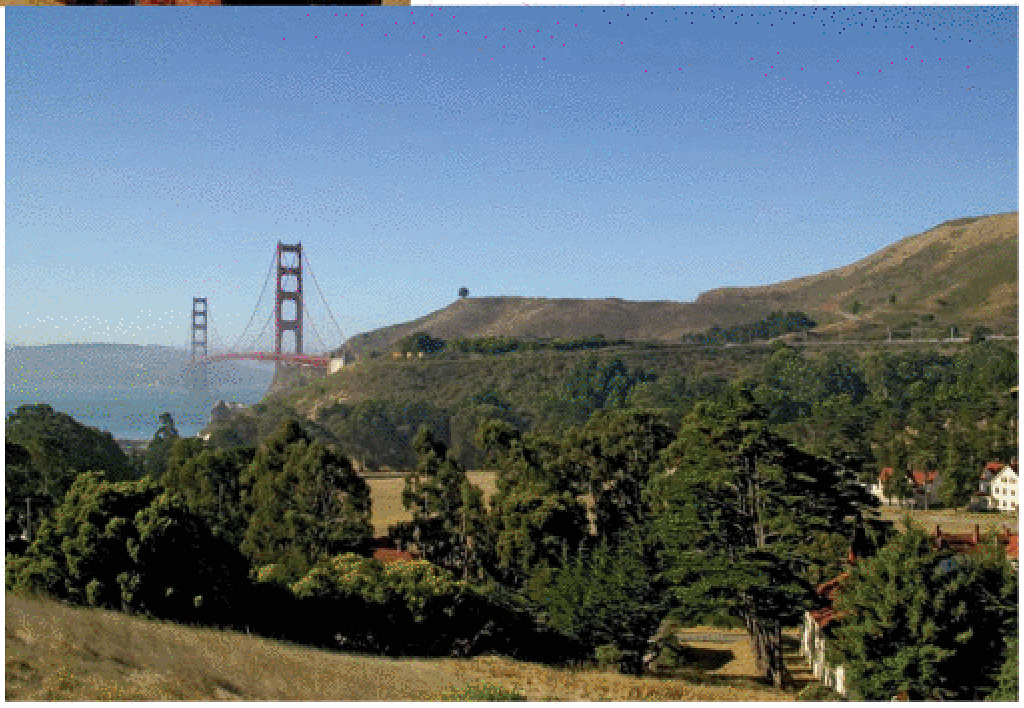
SEEING GREEN

Visionary recently opened in West Hollywood's Design District. The eco-chic boutique carries such items as L.A. designer Joe Wilkerson's retro flat-screen television console, made from sustainable wood with non-toxic finishes, as well as a custom line of pillows with covers stitched from vintage dresses and inserts made from corn. Owner Magda Rod has partnered with Trees for the Future to have at least one tree planted for every item sold at the shop. *8568½ Melrose Ave., West Hollywood, 310-659-1177, visionaryboutique.com.*

PARK SERVICE

Staying in a national park has never been so luxurious. The new **Cavallo Point**, set within Golden Gate National Parks, offers first-class amenities including one of the state's largest wine cellars and a restaurant headed by a Michelin-rated chef. A showplace of sustainability, Cavallo Point is set to receive its LEED rating this month, thanks to green elements such as solar panels and native-plant landscaping. *601 Murray Cir., Sausalito, 415-339-4700, cavallopoint.com.*



SAVE THE TREES

Fallen Indonesian teak trees find new life at **DeKayu**, which recently opened in the San Francisco Design Center. The shop's sculptural wood furnishings can be finished with water-soluble stains and are paired with Indonesian antiques sourced by the owner, native Indonesian Thesia Bowo. *2 Henry Adams St., Ste. 325, SF, 415-626-1888, dekayuhome.com.*

FROM TOP: MAGDA ROD; MICHAL VENERA; COURTESY OF DEKAYU

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1: Bausman & Co. • 2: Quadrus Studio • 3: Patina
4: Portico • 5: Colibri • 6: Farmhouse • 7: Gray Morell

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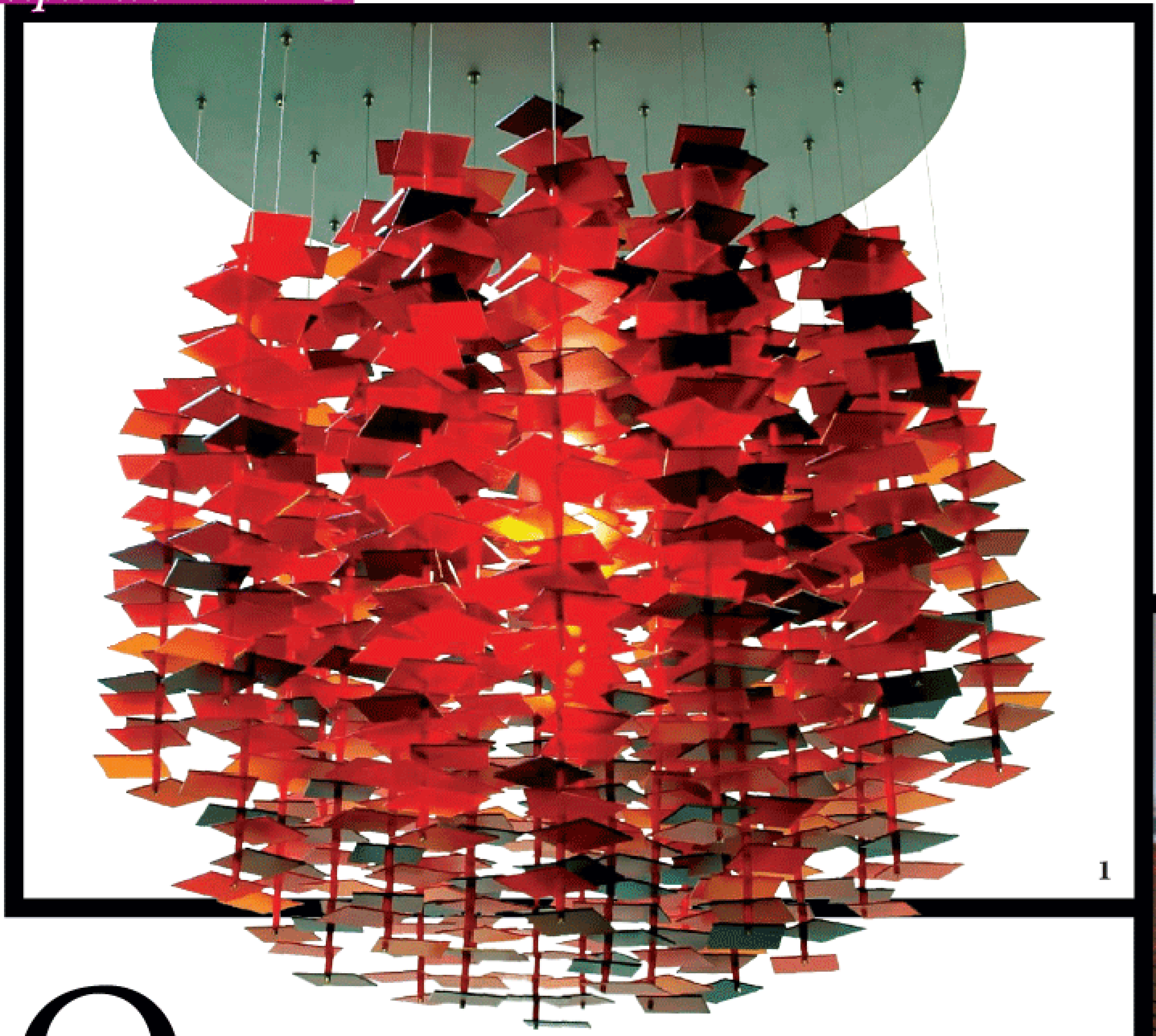


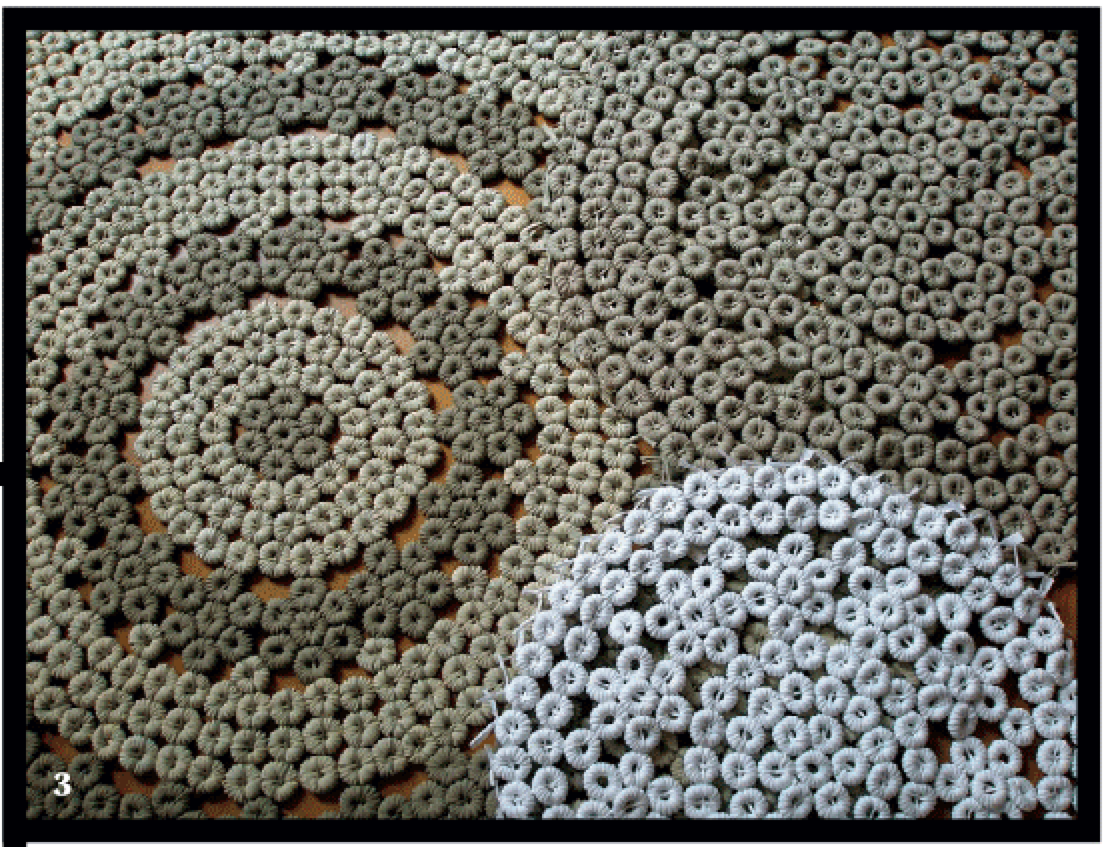
1

1. Vancouver-based Propellor Design made the **Pomegranate chandelier** from plastic containing 40 percent recycled material *($2,950; propellor.ca)*. **2.** For its new **Woodglas cabinets**, kitchen manufacturer Alno uses photographic images to replicate rosewood, zebrawood and beech heart *(europeankitchendesign.com)*. **3.** The **Biscuit rug** by Brazilian designer Claudia Araujo is handwoven from remnants of swimsuit material *($1,290; do-not-touch.com)*. **4.** From Los Angeles–based Kalon Studios, the bamboo **Isometric chair** features a fern print *($475; kalonstudios.com)*.

2

8 ECO-FRIENDLY PICKS TO BUY, BORROW OR STEAL

BY **MIKHAEL ROMAIN**



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5: AST Fabrics • 6: Hines • 7: Jacques Bouvet • 8: Samarcand

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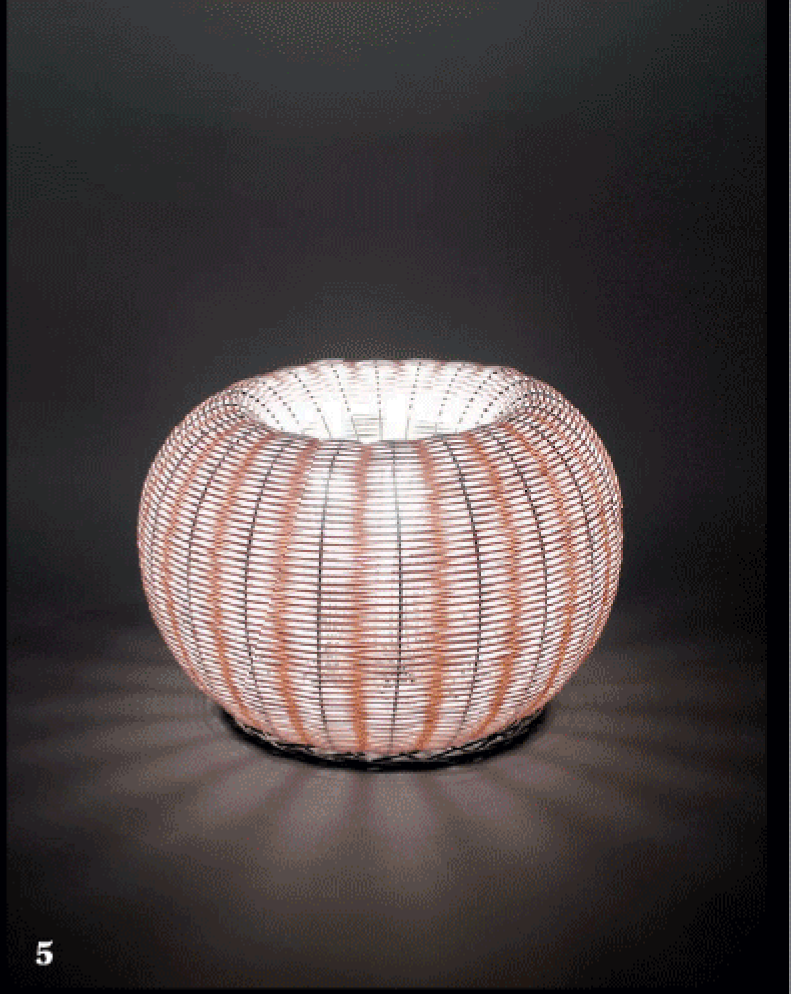
5. The **La Feliz light fixture** by Argentine designer Patricio Lix Klett is handwoven from 100 percent recycled plastic *($360; showlifestyle.com)*. **6.** Eco-conscious designer Ami McKay created the **Senna loveseat**, which has organic cotton upholstery over an FSC-certified wood frame *($4,120; purebyamimckay.com)*. **7.** Organic cotton takes on a whole new shade in **Loop bedding**, thanks to low-impact dyes that produce hues such as thistle and bright orange (*$190 for queen set; looporganic.com*). **8. Hom**, a new line of prefab housing from L.A.–based KAA Design Group, comes complete with a furniture collection made from sustainable materials *(homlifestyle.com)*.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6

8

7

COURTESY OF THE MANUFACTURERS

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& accessories

1: Vaughan • 2: Hinson • 3: Gray Morell • 4: Aedicule • 5: Chameleon
6: R.L. Goins • 7: Quadrus Studio • 8: McRae & Company

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1

2

FINAL COUNTDOWN

THESE NUMBERS ADD UP TO THE LATEST TREND IN HOME FURNISHINGS AND ACCESSORIES. BY MIKHAEL ROMAIN

3

4

5

1. Urban Outfitters' cotton **Numbers printed rug** is three by five feet. **2.** From B+N Industries, the **Helvetica wall panels** are carved in wood and coated with a laminate finish. **3.** The lacquered beech **Numbers chair** by Italian designer Luigi Billiani comes in more than 180 colors. **4.** The **Number scarf** by designer Chifun Wong is laser-cut microsuede. **5.** Danish textile designer Helle Graabaek created the linen **Drowning by Numbers** tea towels. *See Resources, p. 162.*

COURTESY OF THE MANUFACTURERS

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THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

BY ERIN FEHER

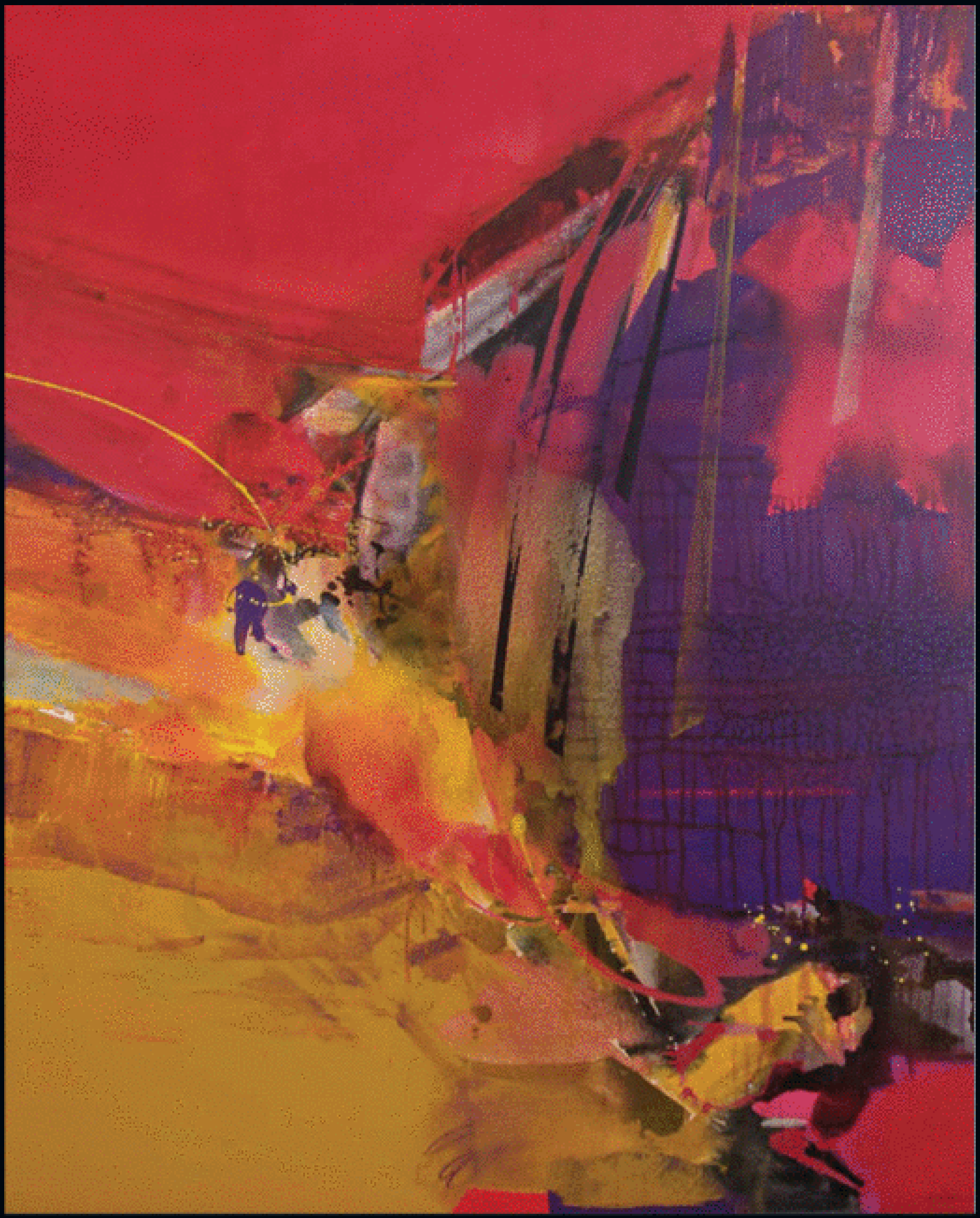
ASIAN INFLUENCE

The burgeoning contemporary and avant-garde art movement in China is the focus of "Mahjong: Contemporary Chinese Art from the Sigg Collection," which opens this month at **UC Berkeley Art Museum and Pacific Film Archive**. The show's 141 works are displayed across nine galleries and include Weng Fen's 2002 photograph *On the Wall—Guangzhou (II)* (above). *Sept. 10–Jan. 4; 2626 Bancroft Way, Berkeley, 510-642-0808, bampfa.berkeley.edu.*

CLASSIC ROCK

On September 22, **Bonhams & Butterfields** in Los Angeles will present the 20th Century Decorative Arts Auction, where California woodworker Sam Maloof's 2002 walnut-and-ebony rocking chair (left) is expected to fetch $50,000. Maloof and potter Otto Heino will lead a panel discussion on September 18 about the studio-craft movement and the value of the apprentice system. *Sept. 18 and 22; 7601 W. Sunset Blvd., L.A., 323-850-7500, bonhams.com/us.*

FROM TOP: COURTESY OF THE SIGG COLLECTION; COURTESY OF BONHAMS & BUTTERFIELDS



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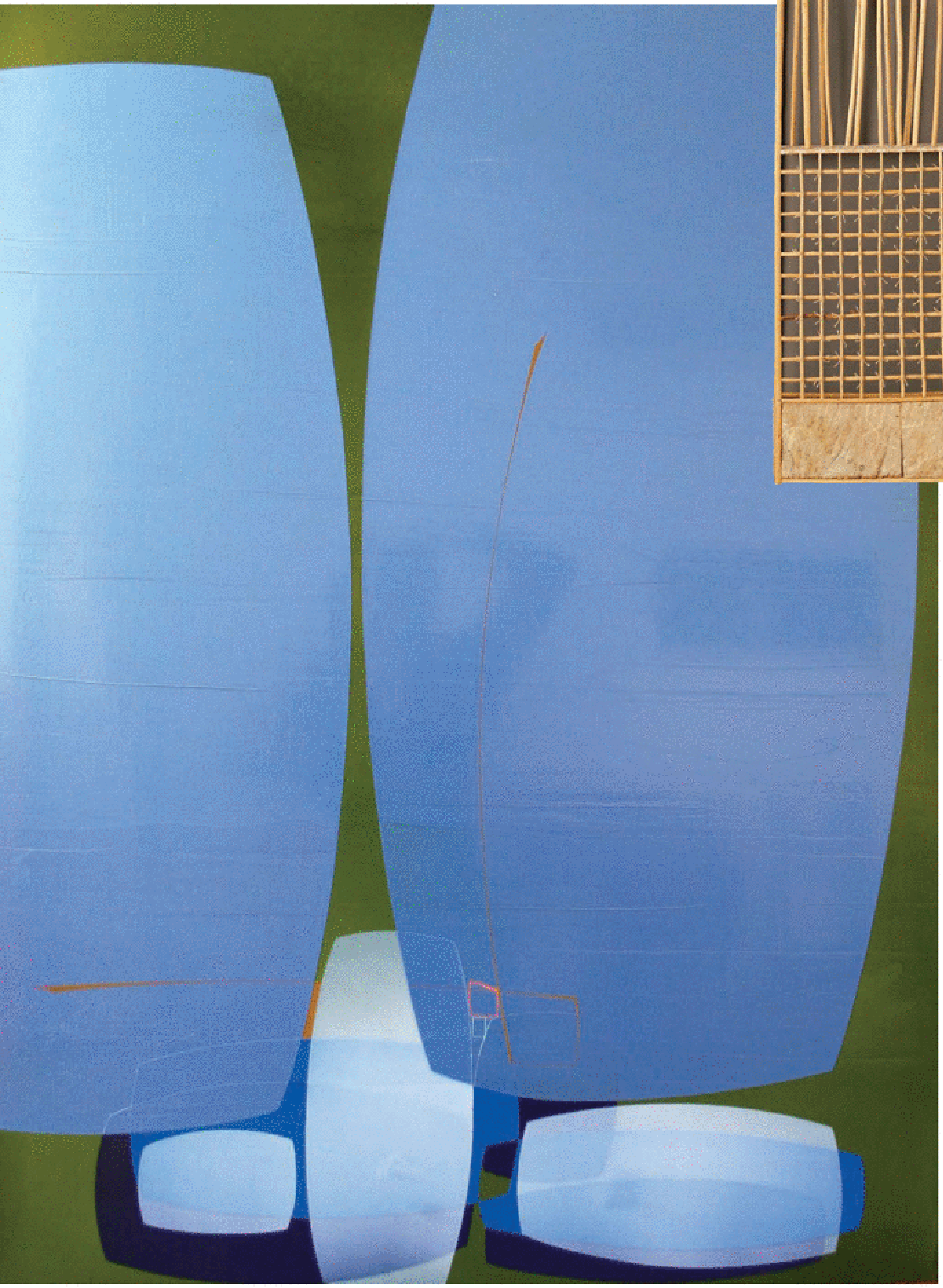
SIGN FROM ABOVE

Southern California artist Joseph Shuldiner explores the relationship between the natural and manmade with his latest works: A collection of *kanbans*, or traditional Japanese shop signs, made from natural materials. Beginning September 6, the pieces—including *Kanban 2, Forest Structure* (right)—will be at the **Beatrice Wood Center for the Arts** in Ojai as part of "A Celebration of Nature." *Sept. 6–Oct. 26; Logan Gallery, 8560 Ojai–Santa Paula Rd., Ojai, 805-646-3381, beatricewood.com.*

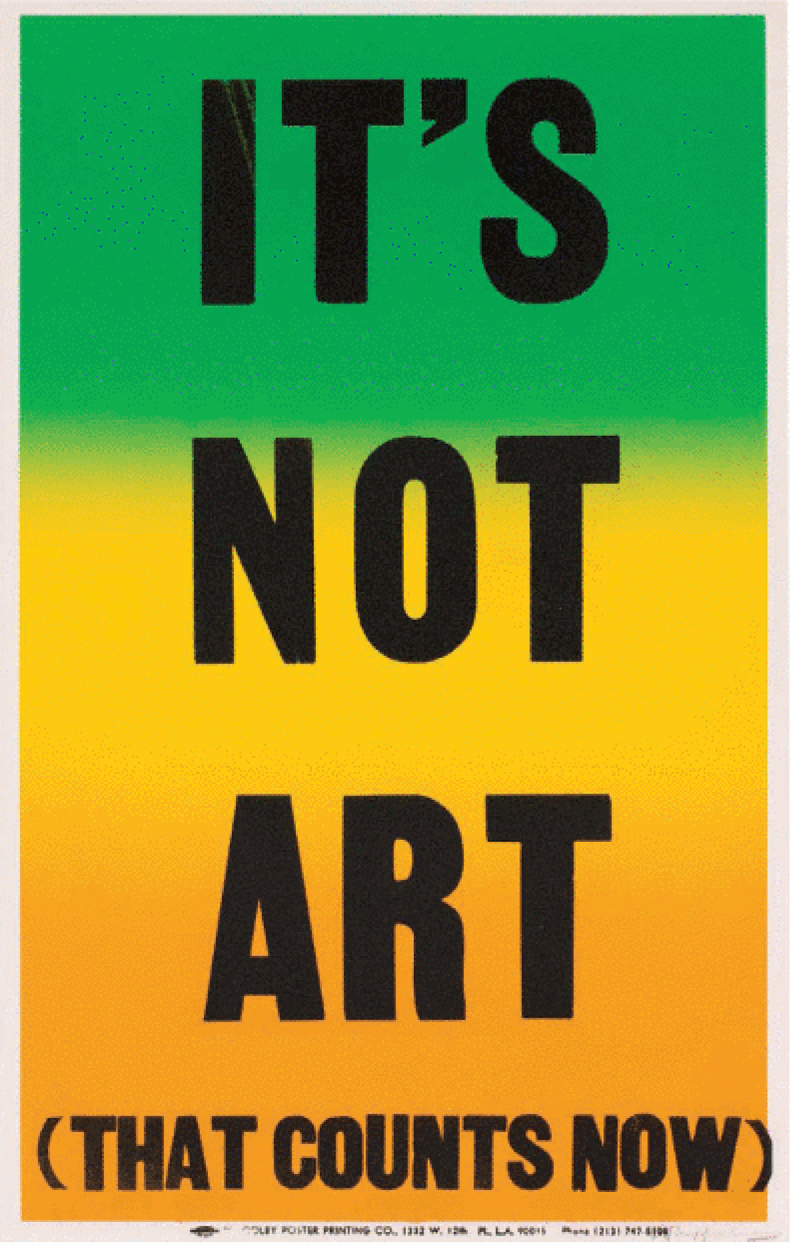


TAKING SHAPE

In "Liquid Light," which opened August 29 at the **MODAA Gallery** in Culver City, 11 Southern California artists explore the themes of light and space. The show features Alexander Couwenberg's *The Aleutian* (above) and complements the opening of the long-awaited *Sky Space* installation by James Turrell at nearby Pomona College. *Aug. 29–Oct. 17; 8609 Washington Blvd., Culver City, 310-558-0902, modaagallery.com.*

BOLD STATEMENT

Highlighting its extensive collection of conceptual art by California artists, **MOCA Los Angeles** presents "Index: Conceptualism in California from the Permanent Collection." Considered a response to the preceding Pop and Minimalist movements, the irreverent works produced throughout the 1960s and '70s often poked fun at the institution of art itself, as in Allen Ruppersberg's 1988 poster *Preview* (below). *Aug. 24–Dec. 15; 152 N. Central Ave., L.A., 213-626-6222, moca.org.*



FROM TOP: JENNIFER CHEUNG; COURTESY OF PETER BLAKE GALLERY; COURTESY OF THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES, GIFT OF DR. AND MRS. MERLE S. GLICK

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MAKING THE GRADE

LOS ANGELES INTERIOR DESIGNER KELLY LAPLANTE GIVES GREEN A SOPHISTICATED STYLE. BY **MIKHAEL ROMAIN**

In 1998, then 22-year-old Kelly LaPlante started a new business out of her San Francisco flat, armed with a degree in interior design from San Francisco State University and a mission to change the environmental consciousness of the design world. "I had this nagging feeling that the industry needed to change, but there was a certain stigma against earth-friendly design," says LaPlante.

LaPlante abides by a simple principle: Reuse, reuse, reuse. "People tend to forget that the most important part of green design is conserving resources by using what we already have," she says. "With the constant renewal of different styles throughout design history, you can find vintage pieces in any look—from Regency to midcentury modern." To underscore this point, the designer has just published *Ecologique*, a book showcasing 17 eco-friendly spaces that she designed in a range of styles.

Kelly LaPlante combines vintage furnishings with green elements such as organic cotton drapery, as in the Venice Beach Eco-Cottages (below).

LaPlante is also collaborating with designer James Saavedra on a new furniture line called Jak. Debuting in July, their first collection, Fremont, features sustainably produced modern pieces and is named after the Bay Area town where both designers were raised. A few years ago, as furniture manufacturers started to cash in on the green movement, LaPlante began conceptualizing *thegreengrades.com*, a system of rating companies on 12 basic points, including building materials, energy consumption, living wages and dedication to sustainability. "We do the research for the consumer and try to provide a balanced evaluation of what's really going on," she says.

LaPlante is forthright about her goals for the future. "I'm hoping that through all the teaching and efforts that are being made, green will become a standard," she says. "Then we can all go back to just being designers." ■

"People tend to forget that the most important part of green design is conserving resources."

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GROWING EXPERTISE

FROM MINT PLAZA TO TREASURE ISLAND, A YOUNG LANDSCAPE ARCHITECTURE FIRM IS MAKING ITS MARK ON THE BAY AREA.

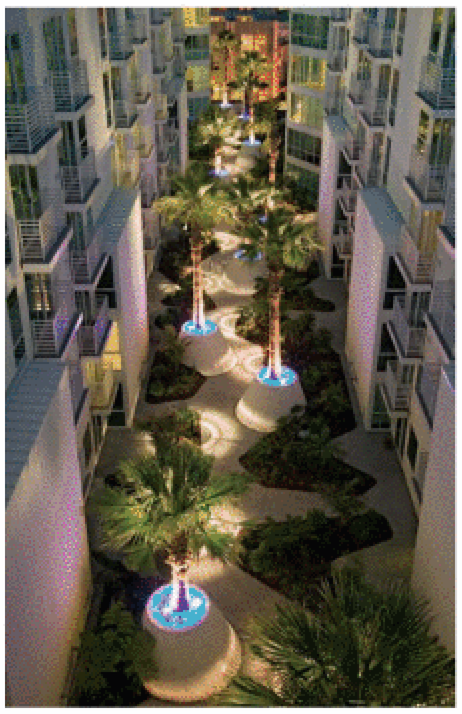
BY **LYDIA LEE**

If all goes according to plan, the centerpiece of San Francisco's highly anticipated Treasure Island residential development will be a 20-acre organic farm that will provide its inhabitants with truly local produce. The island is striving to become the model of a sustainable urban community, and the company in charge of the landscape design is local firm CMG.

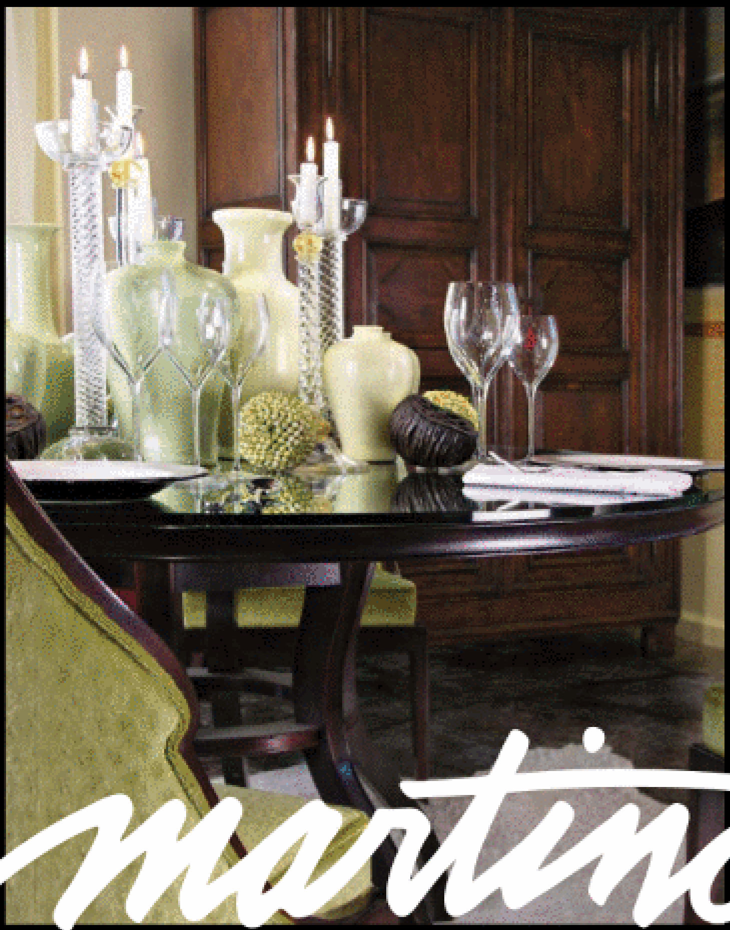
The principals of CMG—Kevin Conger, Willett Moss and Christopher Guillard—first met at the San Francisco office of international landscape architecture firm Hargreaves Associates, where they helped develop the park at Crissy Field in the mid-1990s. "That was such a rewarding experience for us," says Conger. "The opportunity to work right in the city where you live and become involved with the local community was very appealing." In 2000, they joined forces, intent on focusing on local public spaces.

CMG founders (from left to right) Willett Moss, Kevin Conger and Christopher Guillard in Mint Plaza; other landscapes they've designed include the campus of Ohlone College in the East Bay (below left) and the courtyard at the Palms complex in SoMA (below).

Since then, the firm has landed a series of high-profile projects. Among them is the recently opened Mint Plaza, where they used a long metal arbor to connect several buildings together. For SFMOMA's upcoming sculpture garden, they are installing lichen-covered walls that will change colors over the seasons—naturally evolving wallpaper for an outdoor room. Offering a sneak peek into their Treasure Island concept, CMG has helped to replace an acre of lawn at Civic Center Plaza with round planters filled with lettuces, tomatoes and sunflowers. "A good public landscape should have both aesthetic and social value," says Guillard. "It's what we strive for in all of our work." ■



COUNTERCLOCKWISE FROM TOP: JOHN LEE; STEVE PROEHL; LAWTON PARKER



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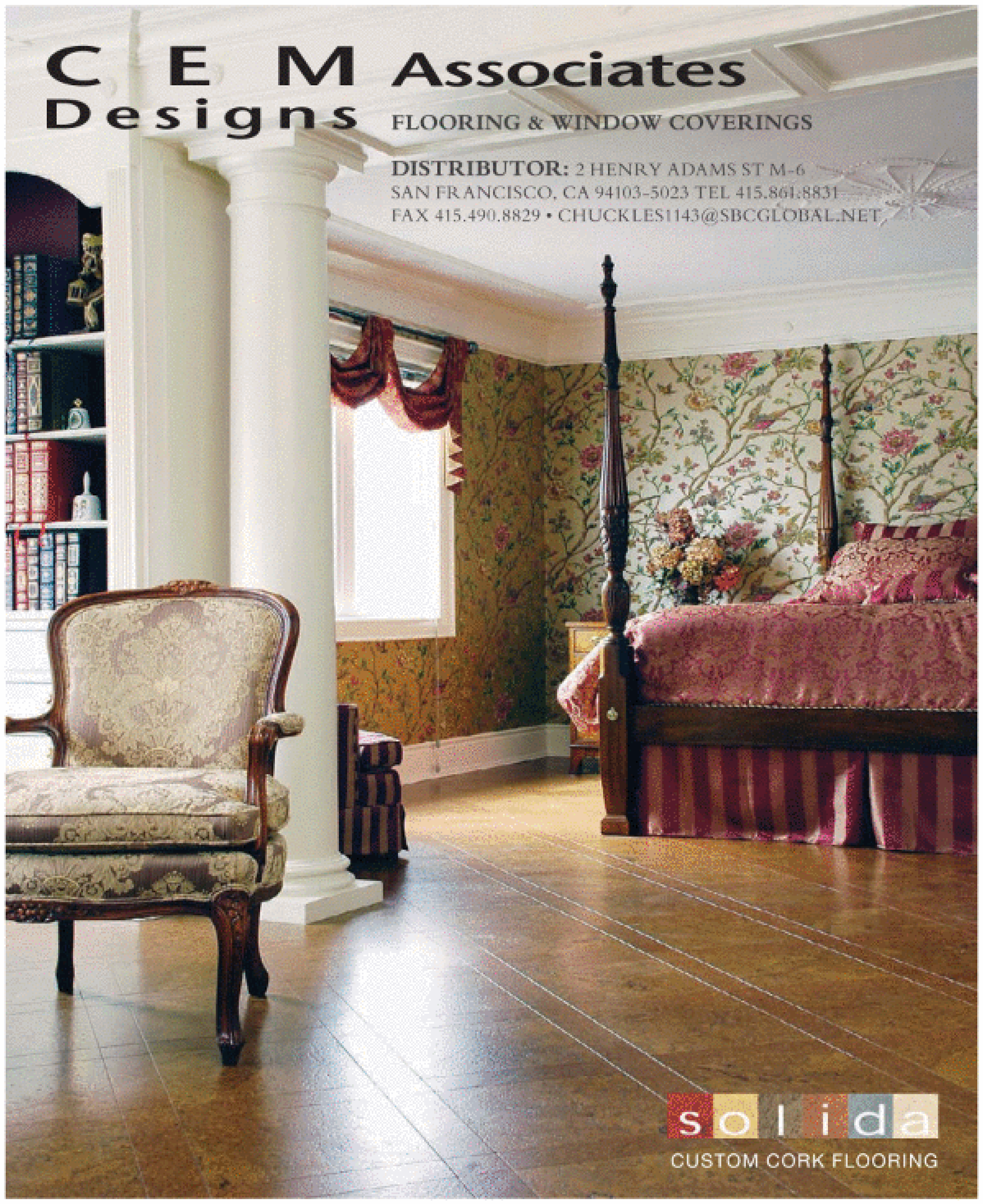

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Sasha L. King and Deborah Guyer Greene (standing) founded EpoxyGreen in Venice as an inviting venue for sustainable building materials.

designer WATCH

MATERIAL GIRLS

THE LATEST HOME IMPROVEMENT SHOP IN VENICE IS A VERITABLE GALLERY OF GREEN BUILDING PRODUCTS. BY ERIN FEHER

"The definition of *epoxy* is to bring together two different atoms with oxygen," explains Deborah Guyer Greene, who finds the word to be the perfect signifier for all the unlikely pairings she has fostered through her Venice company EpoxyGreen, a supplier of green building materials.

In 2004, Guyer Greene started out by launching an art gallery, EpoxyBox, which featured art made with reclaimed and nontoxic materials. She opened EpoxyGreen next door in March 2007. "Construction is the single largest contributor to landfills," says Guyer Greene, who saw creating a green business devoted to the building industry as a contradictory, but necessary, complement (so necessary that six months later, the new company expanded to take over the EpoxyBox space).

"The building materials themselves are like art to me."

Guyer Greene found a like-minded partner in Sasha L. King. Theirs was another unlikely collaboration—Guyer Greene's background is in art and theater, and King is a former accountant. "I had a very powerful gut feeling that I should invest my business experience in creating a more sustainable world," says King. The two agreed that they wanted to move ahead with an eco-minded business, but it wasn't until they were shopping for sustainable materials to renovate the retail space that they decided on what exactly they would stock their shelves with. "Nature is so striking, and the building materials themselves are like art to me," says Guyer Greene, who was obviously tapping into her curatorial past. The two have made good on their commitment: The 1,500-square-foot store, a former auto repair shop from the 1950s, is filled with everything from glamorous countertop options to natural wallpapers to reclaimed beams, and Guyer Greene and King have both gone through Build It Green's certification program. King explains that EpoxyGreen's network of experienced professionals has helped it quickly become a trusted name in the industry. "While we've done our best to learn all we can, we also understand that it's important to align ourselves with people who know more than we do." ■

BRIDGER NIELSON

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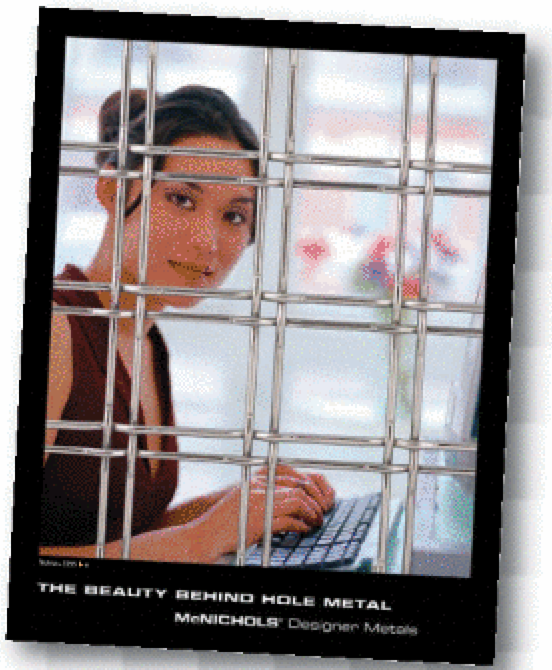

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ECO REPORT

GREEN BEHIND THE SCENES

THREE BAY AREA COMPANIES ARE PROVING THAT SUSTAINABILITY IS MORE THAN JUST A SALES TACTIC.

BY **ERIN FEHER**

Consumers are crazy for green, and the design industry has responded. These days every product imaginable seems to be sporting an eco-friendly seal of approval. So *CH+D* sought out three local companies that are not only selling the idea, but living by it as well. From an Oakland cabinet company that went solar to a San Francisco architect who encourages his employees to bike to work to a Richmond countertop manufacturer that recycles its water, these companies were green-minded before it was bad business not to be.

The Good Sun

MUELLER NICHOLLS

"There was so much green noise going on that we decided to just cut through it and put our money where our mouth is," says Steve Nicholls, the CEO of Mueller Nicholls, a construction and cabinet company in Oakland. In addition to being a longtime leader in the use of sustainable materials—Mueller Nicholls made the switch to FSC-certified woods and nontoxic adhesives back in the early 1990s—the 28-year-old firm just completed a major photovoltaic installation at its 16,000-square-foot millwork shop and offices. "We've been advocating solar power for our clients for so long that it was only natural that we adopt it ourselves," says Nicholls, who never charges a markup to install solar panels on clients' buildings. Prior to making the switch, the company had already taken steps to reduce its energy consumption as much as possible: The offices and workspaces were revamped to utilize natural light, and high-performance fluorescent bulbs were installed for the days when the sun is less than cooperative or working hours stretch into the night. And while trucks are an inevitable part of the construction business, the company recently invested in a fleet of Toyota Highlander hybrids. Mueller Nicholls' strict deconstruction and recycling practices include reusing site materials whenever possible; and any scrap wood that is left ends up at nearby Laney College, where Nicholls has developed a woodworking program. "It's always been about doing things the right way," says Nicholls.

TOP AND RIGHT: Solar panels now provide all of the power for Mueller Nicholls—no small feat, given that their Oakland facility uses 15 times the electricity of an average house. ABOVE: The company uses commercial woodworking equipment to create carefully detailed custom cabinetry.

COURTESY OF MUELLER NICHOLLS

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ABOVE: Blue Star Corner is a green residential project in Emeryville by David Baker + Partners. BELOW: Employee bikes hang from the office ceiling. RIGHT: Meetings are held outside to take advantage of the daylight.

"I was raised in a solar-powered, rammed-earth house that my father built in the 1950s."

A Clean Commute

DAVID BAKER + PARTNERS

From alfresco meetings illuminated by the afternoon sun to companywide bike tours of project sites, David Baker makes being green look like a whole lot of fun. The San Francisco architect says he never thought there was another way: "I was raised in a solar-powered, rammed-earth house that my father built in the 1950s," says Baker, who specializes in low-income and green housing projects throughout the Bay Area. Besides the LEED-certified projects that fill the firm's portfolio, the most powerful indicator of Baker's beliefs is his office. Nearly a dozen bikes hang from the ceiling, and more lean against bike racks in the courtyard. Employees who get to work by biking, walking or taking public transit receive perks including REI gift certificates, free membership in City Car Share and the use of a newly remodeled in-office shower. The incentives have helped shave the number of drivers in the 19-person office down to 3. The kitchen is stocked with organic produce and organic coffee, and bulk foods in glass containers eliminate packaging waste. A recent overhaul of the office's lighting system, which included a switch to LED fixtures, decreased electricity usage by 59 percent. While Baker thinks his childhood put him on the right track, he believes today's understanding of sustainability goes deeper. "We are more sophisticated in our efforts today," he says. "Now we know it's not just about one thing, like going solar, but that all of our choices are interconnected."

COURTESY OF DAVID BAKER + PARTNERS

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"We always knew we wanted to build a sustainable product."

TOP: Vetrazzo's factory in Richmond is open for tours. ABOVE AND LEFT: The unique countertop material has been used in the Ritz Carlton in Miami Beach as well as in the home of green champion Ed Begley Jr.

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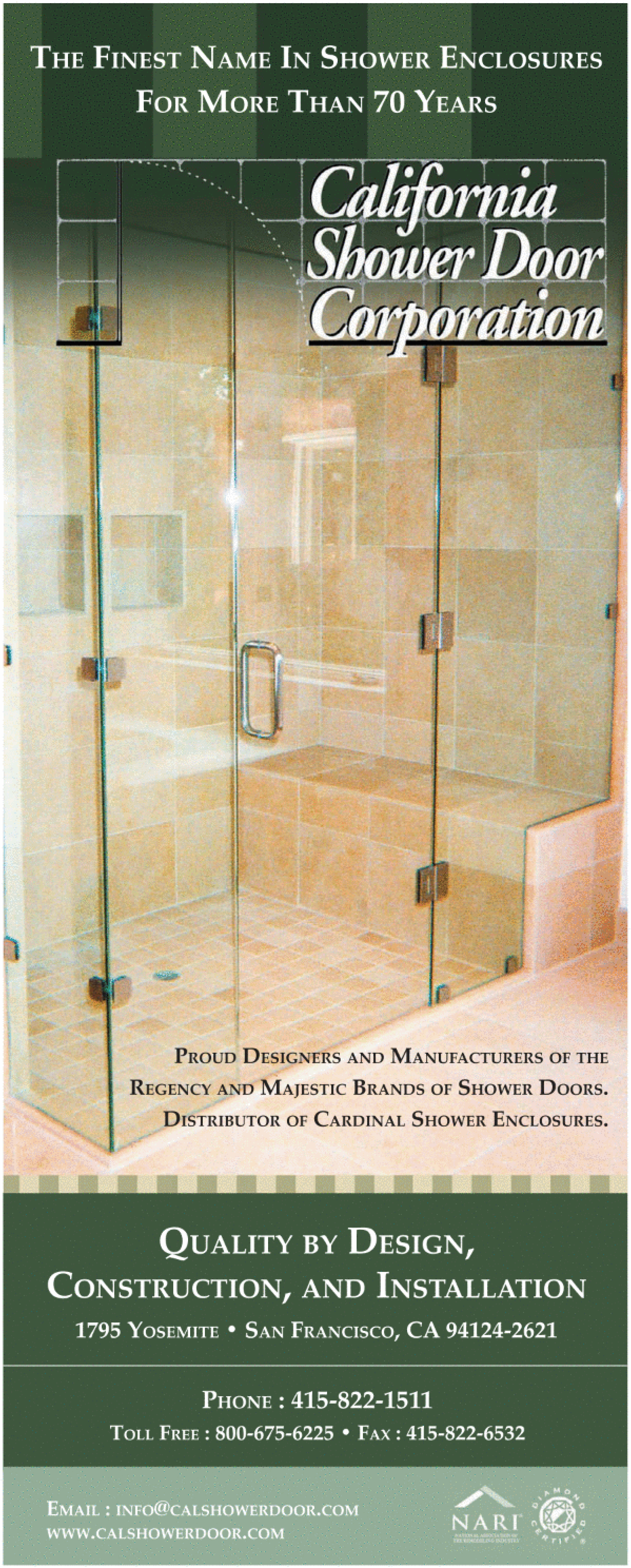
COURTESY OF VETRAZZO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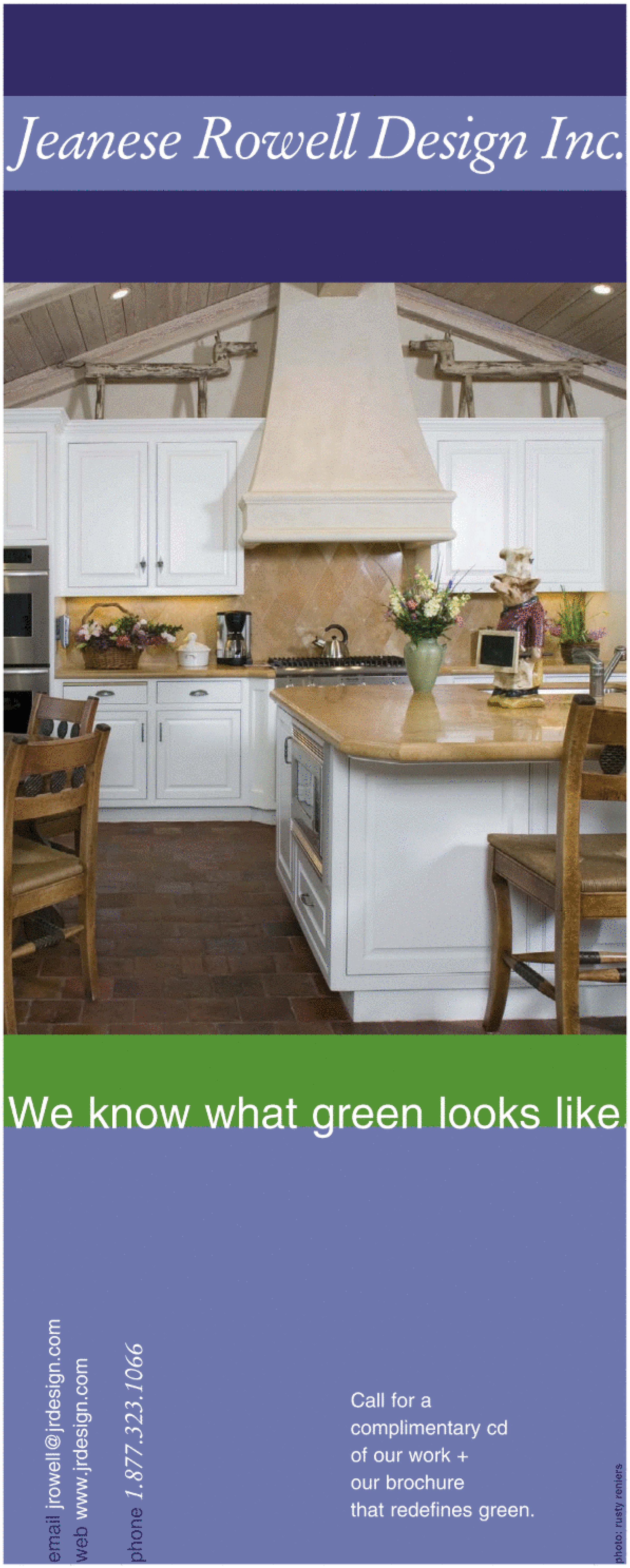
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PHOTOGRAPHY BY **STEFANO PALTERA**
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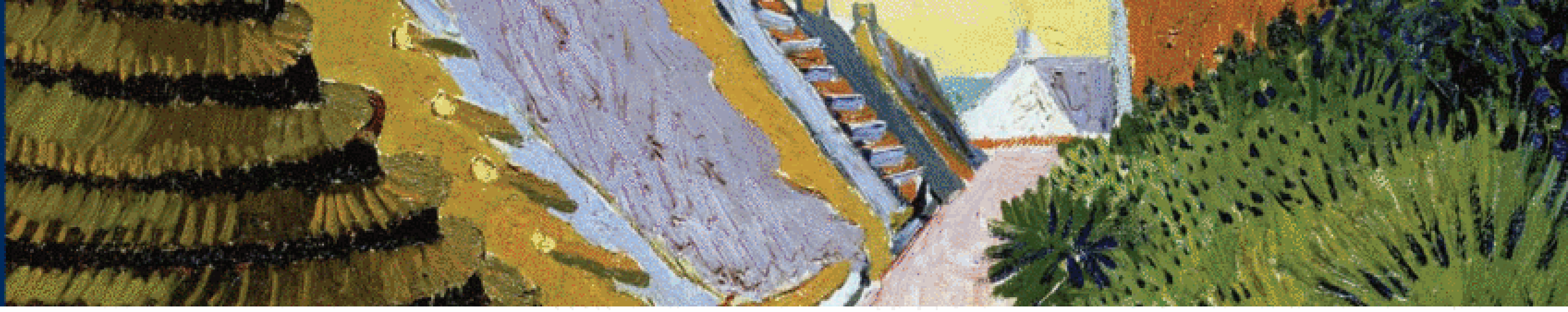

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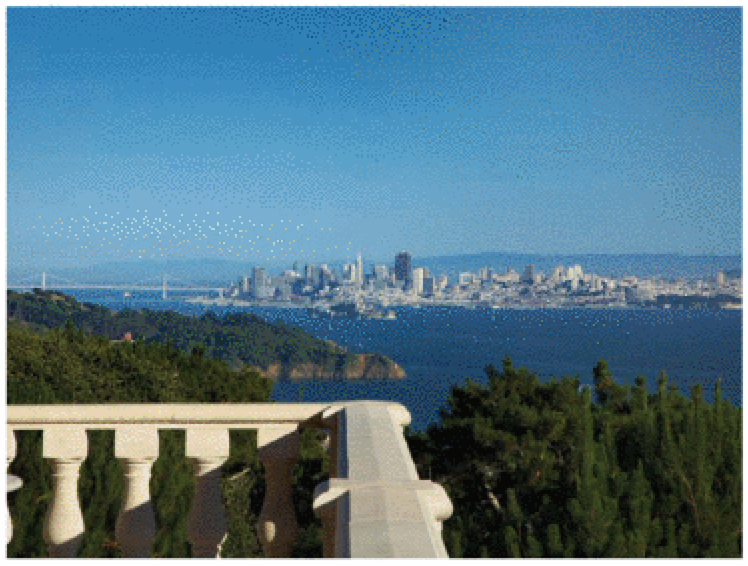

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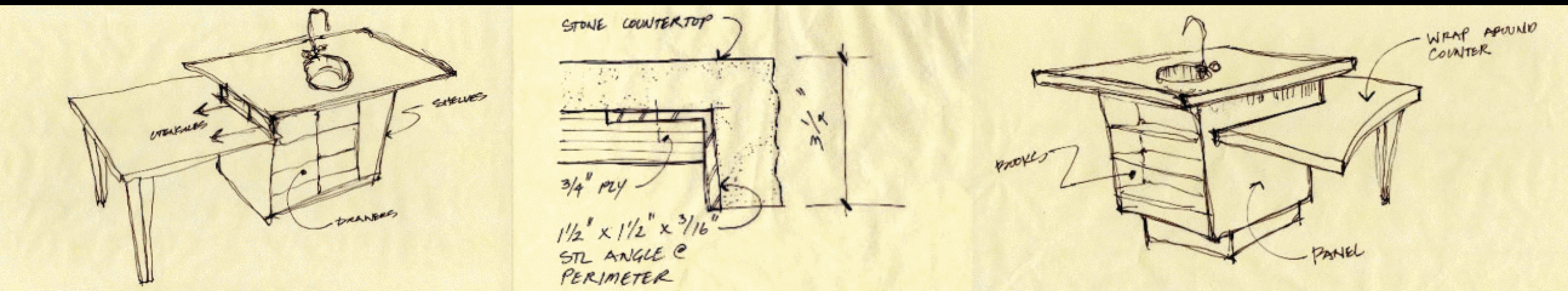

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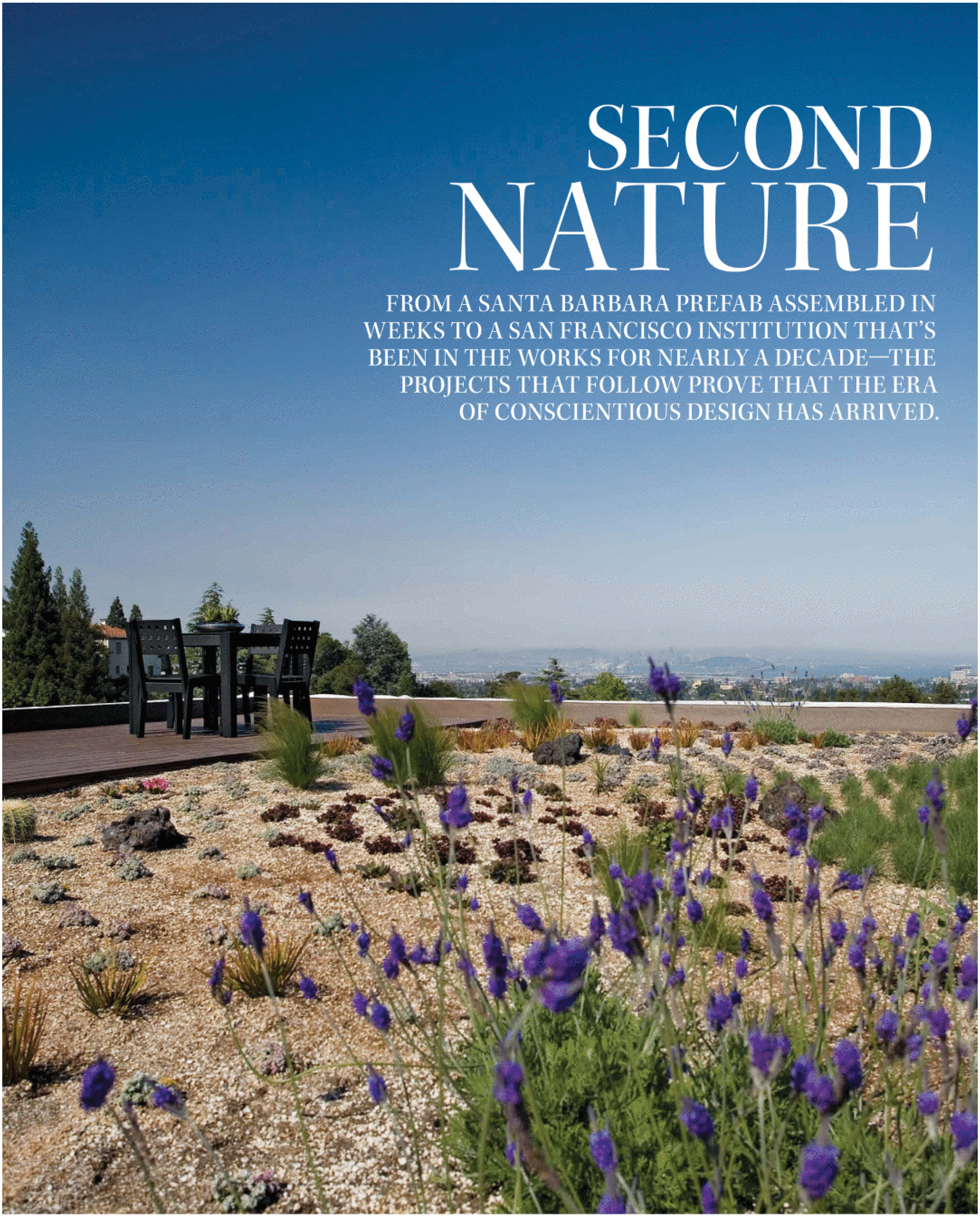


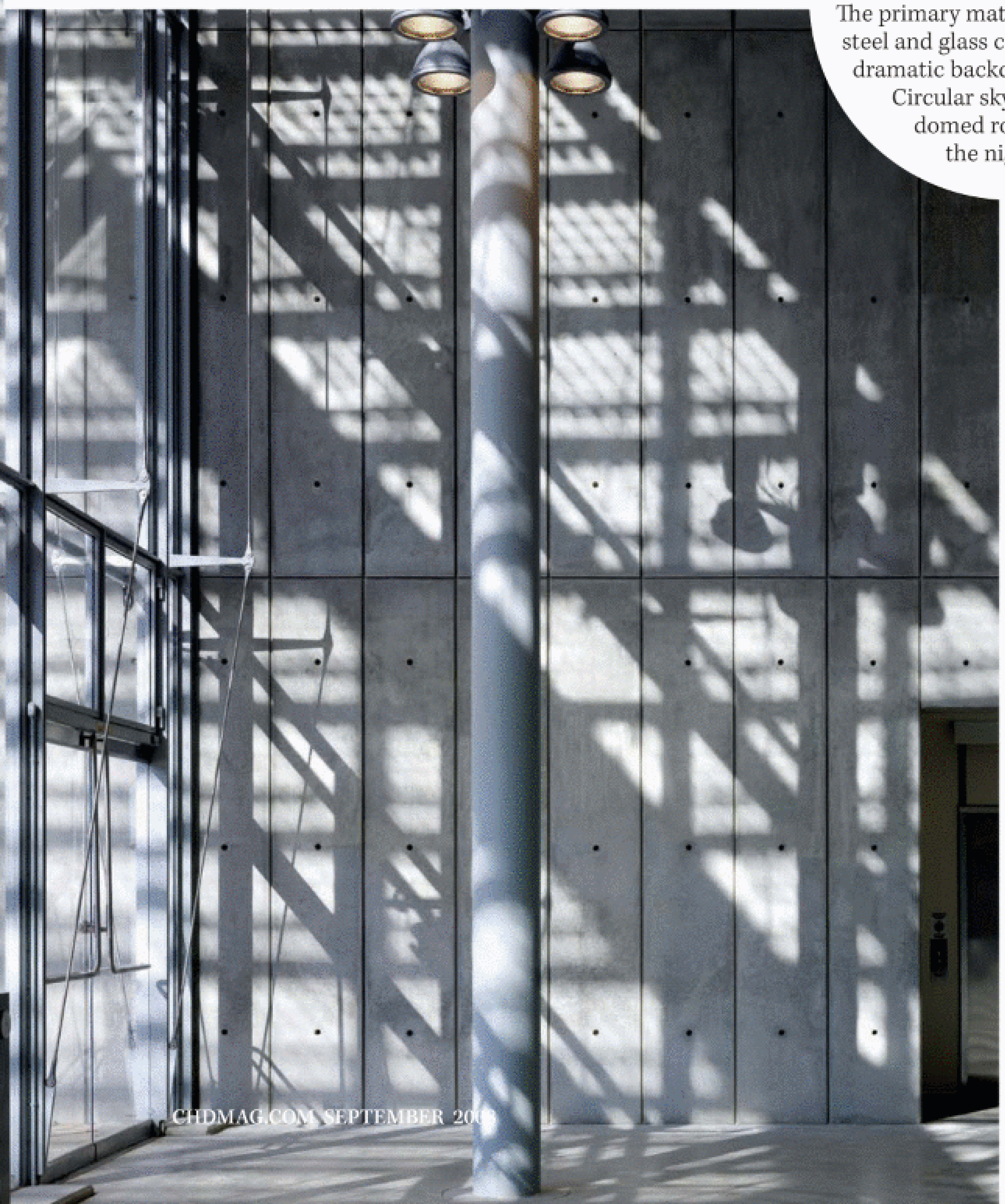
MARIKO REED

SCIENCE PROJECT

The natural wonders at the new California Academy of Sciences are housed in a marvel of sustainable architecture.

BY **ERIN FEHER** PHOTOGRAPHY BY **TIM GRIFFITH**

ABOVE: The bold detail color used for the elevator frame and light fixtures is International Orange, the shade made famous by the Golden Gate Bridge. BELOW: The primary materials of concrete, steel and glass create a simple yet dramatic backdrop. OPPOSITE: Circular skylights in the domed roof glow in the night sky.



In 1999, the California Academy of Sciences' board of directors invited six renowned architecture firms to San Francisco to present their ideas for a redesign of the institution's 83-year-old building in Golden Gate Park. Five architects showed up armed with fully built models, meticulous renderings and memorized presentations. One showed up with nothing.

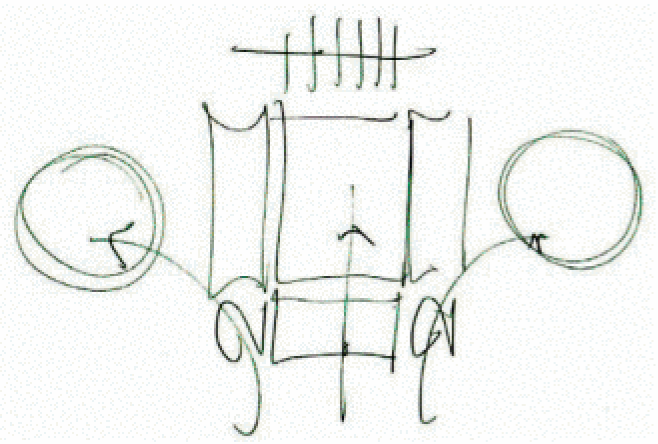
Renzo Piano, the Pritzker Prize–winning Italian designer with an international roster of high-profile projects to his name—including the Centre Pompidou in Paris and the Parca della Musica in Rome—arrived in the city a few days early completely empty-handed. He spent those days strolling the grounds of the existing museum, chatting with the scientists inside and exploring Golden Gate Park. He eventually made his way up to the roof of the building, where he took in the view of the lush green landscape and surrounding hills. Then he sketched a simple drawing—an undulating squiggle bisected by a faint horizontal plane.

"The idea at the core of that line drawing was such an elegant encapsulation of everything we stand for that it was a very easy choice at the end of the day," says Stephanie Stone, communications director for the academy. That idea was to create a structure that melded so harmoniously with the surroundings that its impact, both visually and environmentally, would be as light as possible. "It was like cutting a piece of the park and lifting it up," says Piano

OPPOSITE: Solar cells are embedded in the glass canopy surrounding the building. Aesthetically opposed to traditional solar panels, Piano likens the shadows the cells create to the dappled light in a forest.

NATURAL SELECTION

Renzo Piano envisioned the design for the new building while standing on the roof of the former academy, which included the regally columned Steinhart Aquarium (left), built in 1923. His original sketches (below) feature the wavy profile of the living roof and the two domes that now house the four-story rainforest exhibit and the planetarium.



ABOVE: The piazza's glass roof is supported by tension trusses, each one a unique shape and fine-tuned to exert a specific amount of tension on the rest of the structure. "It took them months to adjust it perfectly," says Kiang.

of what has since materialized from that sketch—a sustainably designed building with a 2.5-acre living roof that rolls with the hills and valleys of his vision from nine years ago.

The road from sketch to opening day, which is September 27, has been long but surprisingly smooth. Though divisive critiques dogged the progress of its next-door neighbor, the de Young Museum, the design has been embraced by the academy's governing board, the public and the city of San Francisco. "We were approved unanimously by the planning department, which is virtually unheard of," says Kang Kiang, the lead architect for the local part of the design team, Stantec Architecture (formerly Chong Partners Architecture). "You have to give credit to the idea, because it was such a good one to begin with. It was a strong idea, it was a clear idea and everybody just loved it."

The California Academy of Sciences first made its home in Golden Gate Park in 1916. A well-loved museum, it is also an active research facility with a corps of 94 scientists and a research library containing more than 20 million specimens—some long extinct. The academy originally was housed in a collection of 12 separate structures—from the classical-style Steinhart Aquarium to the more modern Wattis Hall—which were built at different times and were in varying states of disrepair when the 1989 Loma Prieta earthquake left one of the buildings unusable. City inspectors set a 2004 deadline for the rest of the buildings to be replaced or shuttered.

Piano knew he wanted to create a more cohesive structure that fostered connections not only among the different exhibitions, which were then housed in separate buildings, but also between the research facilities and the public museum. "A science museum is about education; it's about exploration," he says. The integration of the two is apparent throughout the new building, where spans of glass break up the thick concrete walls, allowing museumgoers to glimpse the immense research library or watch scientists at work in the labs.

To capture the spirit of the complex's former courtyard, Piano designed a glass-enclosed piazza

RIGHT: Acoustic ceiling tiles are a reference to the scales of a fish; an aerial footbridge leads into the planetarium—one of the few windowless structures in the museum and a stark contrast to the glass-walled rainforest.

as the central space of the new building. Standing in the piazza, nearly every section of the museum is visible, as are glimpses of the park's greenery beyond. "When you go into the building, you don't lose the park," says Piano. "Everywhere you look, all around, you are in the park."

With the goal of eliminating visual interruptions such as support columns or load-bearing walls, the design team devised a complex structure of aerial tension trusses to support a curving glass roof. Envisioned as a weightless carpet draped over the dramatic forms inside the building—specifically, the 70- and 90-foot domes that contain the rainforest and the planetarium—the rolling roofline has taken on the characteristics of the surrounding hills. "The language of architecture is very close to nature," Piano says. "But it doesn't copy it. You can't even try to copy nature—that's impossible, because nature is too clever. But nature has in some way inspired it."

It was important to Piano that his architecture pay homage to nature in yet another way. "Because this building is a museum of natural science, it has to be sustainable. Saving energy is part of the story, and this building became a kind of living example of what you can do," he says. While the building has been lauded for its anticipated LEED Platinum rating, the academy board's decision to apply for certification didn't come until halfway through the design process, after many of the major elements had already been planned. "When the decision was made to shoot for LEED certification, we actually didn't have to change the design too much to get there," says Kiang. "The foundation of the design, the way it was already being thought about, was so well-integrated into the history and the practice of sustainable design."

Once the certification process has been completed (expected before the end of the year), the 410,000-square-foot academy will be the largest building in the world to qualify for LEED Platinum. Both the size and the demands of the building—which houses 1.7 million native plants, 38,000 live animals, a planetarium, a four-story rainforest exhibit, the world's deepest coral reef display and two restaurants—required that environmentally sensitive choices be made at every level of the design.

During the deconstruction of the old academy, more than 90 percent of the demolition waste was recycled, including 9,000 tons of concrete that were used to repair and create new roads in the city of Richmond. Every inch of the new building's structural steel is recycled ("In every one of those columns, you could find four or five Cadillacs," says Piano). The concrete is made up of 50 percent industrial-waste products—fly ash from coal-fired plants and slag from metal smelting. Glass walls ensure that 90 percent of the regularly occupied spaces will be illuminated by daylight, reducing the need for electric lighting.

In order to reach the certification goal, a portion of the building's power had to be generated on-site. But the living roof made

OPPOSITE: Roller-coaster fabricators built the spiraling steel ramp that circles the rainforest, recalling the site's history as a fairground—the Midwinter International Exposition was held in the park in 1894.

Both the coral reef tank (above) and the rainforest (below) were situated to take advantage of the natural light coming through the circular skylights above. Inside the rainforest dome, the temperature is always 85 degrees.

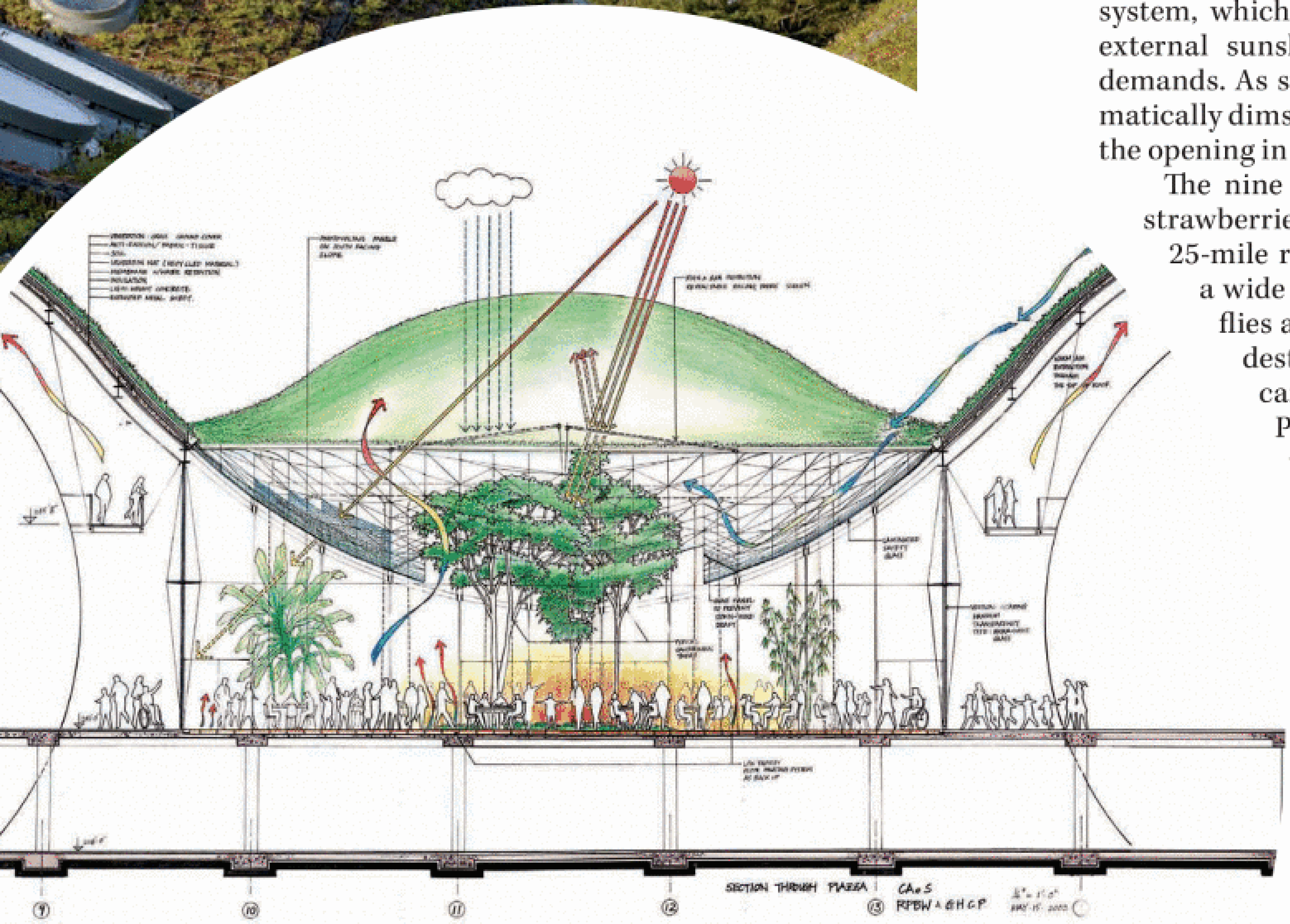
Thanks to the plants, the living roof will prevent up to 3.6 million gallons of rainwater runoff per year. The ever-thickening ground cover will also serve as an additional insulating layer for the building.

INSET: The roof's organic shape creates a funnel for cool air to flow into the building through the center piazza. As hot air rises inside the building, sensors trigger the skylights on each dome to open and let the heat escape.

an extensive solar-panel installation impossible. Instead, 60,000 photovoltaic cells were embedded into the glazed-glass canopy that encircles the museum, and today they produce up to 10 percent of the academy's required energy. A complex natural ventilation system eliminates the need for air-conditioning in the public spaces: A collection of weather stations on the roof communicates to the building's operational system, which automatically opens louvered windows or draws external sunshades over the vast glass walls as the climate demands. As sunlight fills the building, the electric lighting automatically dims; as the first drops of rain fall, a glass panel rolls over the opening in the piazza.

The nine plant species on the living roof, including beach strawberries and California poppies, are all native within a 25-mile radius of the museum and were selected to attract a wide variety of local wildlife, including species of butterflies and bees that have seen areas of their native habitat destroyed. "Through innovative ecological design, we can restore the relationships we have disturbed," says Paul Kephart, principal at Rana Creek, the company that created the living roof in collaboration with landscape architects SWA Group.

An accessible viewing deck makes the roof an exhibit in its own right, allowing visitors to see what Piano saw—a rolling hillside that blends into the park, and a building that is at once transparent and a beacon of innovation. "Suddenly, we have all became aware that the Earth is fragile," says Piano. "I think in this century, the most inspiring element in architecture is the fragility of the Earth—it's not about morality, it's about necessity." ■

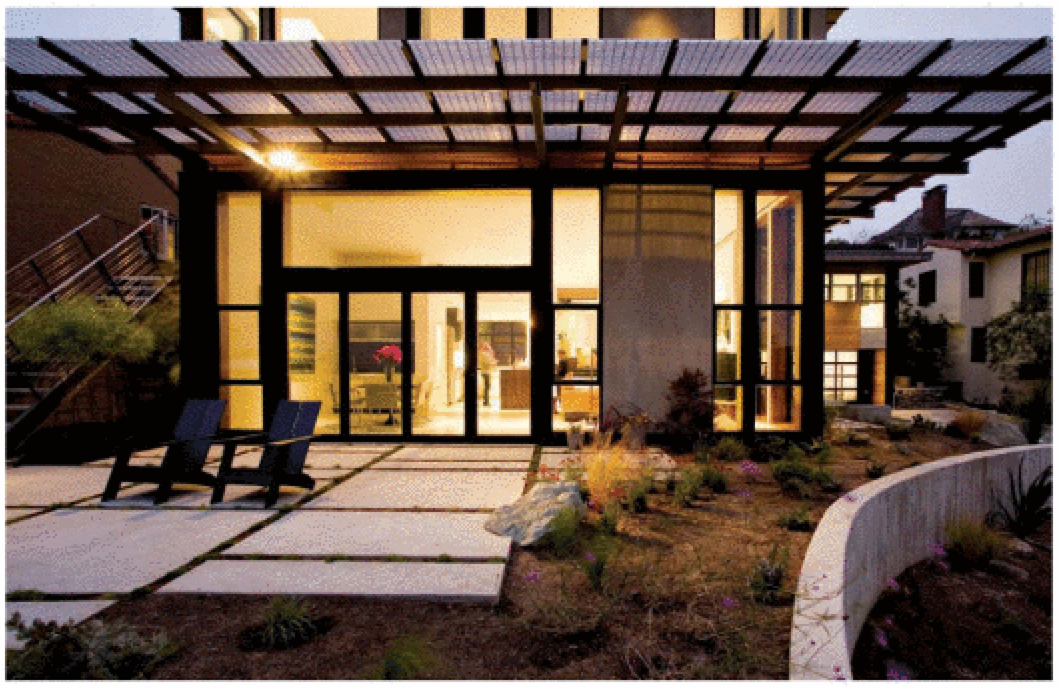


LEADING THE PACK

Collaborating with a team of experts, an Oakland developer builds his own house to meet the highest standards of green home design.

BY **LYDIA LEE**
PHOTOGRAPHY BY **MARIKO REED**
STYLING BY **GARY SPAIN**

The sharp modern angles of Margarido House are modulated by the warm tones of the FSC-certified Western red cedar siding. INSET: Among the home's visually arresting elements is a sunshade made of aluminum grating, which doubles as a second-floor deck.



In the Oakland Hills, a newly completed house on Margarido Drive has just gone through a battery of vigorous tests. Before the irrigation system for the living roof was installed, the rooftop was flooded to make sure that it didn't leak. Gallons of water have also been poured on the driveway to check that it drains into the permeable paving. And the house was sealed then pressurized to discover leaks around the doors and windows that would let out heat.

The home—dubbed "Margarido House"—is the residence of developer and builder Mike McDonald and his family, but it has also been a case study of sorts. It is the first home in Northern California to try for a LEED Platinum rating—the highest possible level in LEED for Homes, an offshoot of the well-established commercial green-building program. Just out of the pilot phase at the start of this year, the program continues to be refined with input from houses like this one.

McDonald didn't start out with the idea of clearing the highest bar for residential green building. His intent was to build a spectacular modern home that would also incorporate some sustainable elements. "My company had become known as the 'king of the lift,' picking up bungalows and dropping them down on modern foundations," says McDonald. "But we were itching to build something new and do something more innovative."

McDonald and his wife, Jill Martenson, began searching for a site. They came across a lot in the Oakland Hills that was everything they were looking for, with superlative views of the Bay and just a five-block walk to College Avenue. But it also had a troubled history.

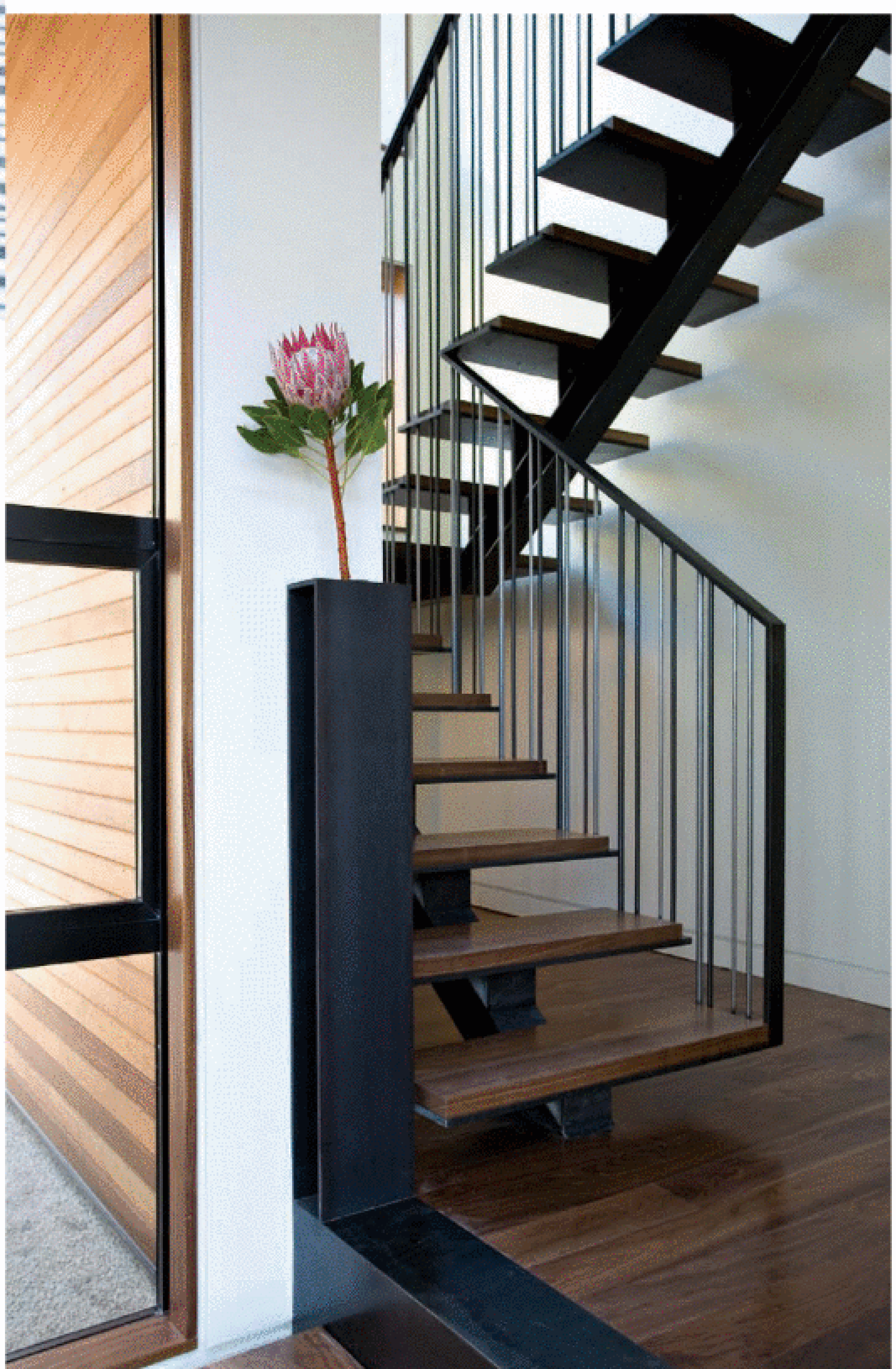
A "burn lot" from the 1991 Oakland fire, it was surrounded by a sea of tile-roofed Mediterranean-inspired homes. The previous owners had tried for several years to come up with a design that would pass muster with the neighbors, but they couldn't get approval for a large traditional house that blocked views from above. McDonald wasn't daunted. "I knew we could give the house a lower profile, and keep the neighbors happy," he says.

To design the house, McDonald contacted his brother Tim, an architect and developer in Philadelphia. "He sent me some rough sketches, and I saw that he was going for this bunker-like building dug into the side of the hill. So I broke it into two pieces," says Tim McDonald. Across from the entry, Tim created a glass-walled courtyard, inserting a light-filled space right into the center of the house. "That was the starting point—where the building would have felt most like a bunker, I thought it was important to feel like you're walking into a garden area."

From there, the house was laid out to take advantage of the view. Tim designed the living area to open onto a terrace overlooking the Bay. He placed the master suite above the main living space; two children's rooms and a guest bedroom complete the second floor. Over the garage, he created a 700-square-foot guest suite, where extended family can stay during visits.

The initial green elements were "nothing super-complicated," says Mike. One of his first thoughts was to add a cistern that would collect rainwater for irrigation. "We also wanted a green roof—they're insulating, not to mention what they offer for a view from above." He made a point of visiting all the neighbors, telling them about his plans to create a sustainable contemporary home. "We thought some people would be up in arms about building this modern house in the middle

Attention to green details, such as using LEDs for uplighting and under-counter lighting in the kitchen, helped the house get to the LEED Platinum level. The custom island is made from American black walnut.



of a traditional neighborhood, but the city planning staff didn't get a single comment from the neighbors—which never happens in the Rockridge area," he says. Because of its green elements, the project was approved with blinding speed: Within a month after the plans were submitted, Mike had his permits in hand.

The sustainable features took on new significance after Mike talked to the guys in his pick-up hockey league about what he was planning for his new house. One of the men, a LEED-accredited professional, suggested that Mike look into getting the building certified. "We knew going into the project that we didn't have that depth of knowledge about all the latest and greatest sustainable design features, and I liked the idea of being part of a community

CLOCKWISE FROM ABOVE: A Saarinen table was topped with black marble to match the backsplash in the bar area; on-site designer Ian Read, architect Tim McDonald and developer Mike McDonald; the steel staircase railing was designed by Oakland metalworker Chris French.

that would be able to assist us," says Mike. "Then it became a badge of honor to strive for—'What do we have to do to get Platinum?' People in the community were starting to get really excited about making the house a model for what was possible."

In a short time, more than 70 suppliers and partners were contributing everything from consulting help to the latest products. "Mike was like a movie producer," says brother Tim. "He was able to get all these people invested in the success of the house."

The trust that Mike placed in the assembled crew, which he had worked with for years, allowed the team to optimize the design as they went. "This was very different from a typical design-bid-build process," says Ian Read, the on-site designer who was responsible for selecting materials and fleshing out Tim McDonald's architectural sketches. "As we were building, we were still refining the design, which let us take advantage of things that we saw. For example, partway through the project, we changed the way every window in the house operated to take advantage of the winds coming off the Bay to cool the house. It was a balancing act—we looked for the most responsible thing we could do given the aesthetics, budget and timeline."

The finished house—with its open layout, abundant natural lighting and easy transitions from indoors to outdoors—is first and foremost an eye-catching example of modern architecture. At a spacious 4,635 square feet, the house was docked LEED points for its size, but it was still able to reach the Platinum level based on its many other sustainable attributes. The original green elements are there: A 4,000-gallon rainwater cistern is buried under the patio, and succulents and grasses flourish on the living roof.

Connecting the media room and guest suite is a hallway lined with mixed-media portraits by artist Dennis Berg. All of the artwork throughout the house was curated by a local gallery owner, Trina Traywick of Traywick Contemporary in Berkeley.

ABOVE: Panoramic views of the Bay can be seen from the master bedroom, which features a linear dresser from Room&Board that is made of solid cherry. RIGHT: A light well in the master bath allows the sun to illuminate a wall of Heath tiles.

The LEED for Homes checklist places significant weight on energy efficiency, an area in which the house shines. With elements such as spray-in foam insulation, a reflective cool roof and extensive use of LED and fluorescent lighting (including exterior LED lighting), the house is 55 percent more efficient than the baseline needed to meet California's tough Title 24 requirements. Solar panels supply most of the home's electricity and all of its hot water and heating needs.

The team worked as often as possible with local suppliers for building materials and finishes. "We were intent on working with people nearby, people who we had a rapport with and knew a lot about their materials," says Read. Chris French, an Oakland-based metalworker, designed many of the structural and architectural

RIGHT: The permeable driveway includes gravel-filled spaces between the pavers. BELOW: Across from the front door is the central courtyard, where daughters Jenner (whose namesake chaise by Concreteworks sits behind her) and Erin offer their cousin Jack Peter a lesson in sharing.

metal components, including the industrial catwalk that gives the house its distinctive profile. Sausalito-based Heath Ceramics provided most of the bath and kitchen tile, and developed a new recycled product in the process of collaborating on Margarido House: The company's tile shelves, which normally are discarded after being used to fire many sets of tiles, were transformed into dramatic floor pavers and exterior cladding.

The family, who just unpacked their last boxes in June, is finding out what it means to live in a state-of-the-art sustainably designed home. "A lot of the eco-friendly aspects are somewhat luxurious, so I don't think of the house as sacrificing anything," says Martenson. "There are fun, fancy things: being able to push one button when you leave the house to turn off all the lights, or pressing a button by the sink that gets you hot water instantly, without having to run the tap."

While some critics say that the LEED certification process is unduly onerous, the team's experience has been positive. "It's true that the documentation process is pretty intense," Mike says. "That said, I would do it again, because the cost and time required are outweighed by the value of vigorous third-party verification. As a builder, I know there's the temptation to cut corners—and skip that permeable driveway, for example—when you are running over budget and over schedule. But if you want to achieve the goals you set at the start, the documentation keeps you accountable. It's a way to put yourself up against the best." ■

The view from the top of the house is enhanced by a living roof, planted with cacti and sedum. The patio set, from Loll Designs, is made from 100 percent recycled plastic.

PURE and SIMPLE

For an architect building his own family home, "going green" has an even deeper meaning.

BY **JEAN VICTOR**
PHOTOGRAPHY BY **JOHN ELLIS**
STYLING BY **COREY EVANS/ARTIST UNTIED**

Architect Steve Rajninger explored new possibilities in sustainable design during the renovation of the home he shares with his wife Lara and kids, Jericho and Tomi.

Treading lightly on the land is second nature to architect Steve Rajninger, a principal with Herman Coliver Locus Architecture in San Francisco. Building with the environment in mind has been central to his design process since he opened his first practice back in the early 1990s—when green was just a color and warnings about global warming were whispers rather than shouts. Renovating the house in the Larkspur hills that he shares with his wife, Lara, and eight-year-old twins, Jericho and Tomi, gave Rajninger the opportunity to put his eco-design philosophy to work for his own family—and at the same time try out some innovations he'd been considering for solar and structural systems. From the sustainably harvested ipe siding on the house's exterior to the recycled-denim insulation in the walls and the water-based finishes on the floors and cabinets, the house is a paean to how far green building has come in the last two decades.

When Rajninger embarked on the remodel in 2006, his environmental awareness had taken on a more personal dimension. In 2003, at the age of three, Jericho was diagnosed with leukemia. He's now healthy, but his illness changed Rajninger's mindset about everything.

The kitchen is a colorful patchwork of materials: a green concrete countertop and plywood cabinets—including a cubby designed for shoe storage—finished with water-based stains.

"Leukemia is still a mystery," says Rajninger, who is the president of the Ronald McDonald House of San Francisco, a nonprofit organization that provides temporary housing for the families of children being treated at city hospitals. "Doctors don't know why some children get it, so as a parent you look for any explanation you can find and you try to control as much as you can to protect your child's health. As an architect, that means trying to build the safest, most healthful environment for my family as well as my clients. It's always been important to me, but it became even more so after Jericho's diagnosis."

Rajninger's holistic approach to design started with big-picture items such as size, solar orientation and sustainability, but it also included the fine print on safety data sheets for every product used in construction. Rather than demolish the existing 1950s ranch-style house, he preserved the original shell, including the redwood siding and three sets of floor-to-ceiling windows, and then gutted the interior and added a compact second level for the master suite and office.

At 1,700 square feet, the house lives large, thanks to the open living, dining and kitchen areas and easy flow outdoors to the decks and gardens. "I think a key part of green building that often gets overlooked is to stay small," Rajninger says. "We made sure to build just the spaces we would use every day. There's so often a redundancy of space, such as living rooms and formal dining rooms that rarely get used, or extra bedrooms that wind up as closets."

He also increased the home's southern exposure to catch more sunlight and warmth, and installed a solar hot-water system. Photovoltaic panels on the roof feed into a storage tank that provides enough hot water for showers and laundry on warm days, while a tankless water heater kicks in during cooler weather. Rajninger chose a reflective rooftop material; the commercial-grade tan thermoplastic polyolefin membrane helps keep the house cool during the day.

To minimize potential health hazards, the couple added safety measures throughout. Since studies show substances in water are as readily absorbed through the skin as through drinking, Rajninger installed a water-filtration system that includes the showers as well as the faucets in the kitchen and bathrooms. To cut down on electromagnetic field exposure, all wiring was run through galvanized steel conduit and the circuit breaker was moved from right outside the kids' bedroom to the kitchen.

A master suite was added over the kitchen, where the FSC-certified hemlock fir ceiling also serves as the flooring upstairs. A translucent panel of recycled-plastic at the front door acts as a privacy screen.

When it came to selecting building materials and furnishings, the couple carefully researched the effects that they would have on indoor air quality. Products that might emit gases were weeded out; only those produced with as few chemicals and synthetic additives as possible made the cut. "We looked at everything," says Rajninger, who became well versed in deciphering the acronym-heavy green lingo—from low-VOC (volatile organic compounds) paint to NAF (no added formaldehyde) plywood to Greenguard-certified building materials.

"It's a real challenge, because most green materials have something about them that isn't so green," says Rajninger. "A lot of engineered products, like laminated bamboo floors, are made with sustainable wood, but the adhesives used in them may contain formaldehyde. You have to constantly weigh what's important to you and to the project. On the one hand, you want to use resources efficiently, but you have to look at what

Rajninger salvaged the building envelope of the original residence, but added elements like the slate-clad fireplace and a double-height corridor at the back of the house (opposite).

CENTURY
Chronicle

ABOVE: Jericho and Tomi's bedroom feels like a treehouse, with a triple window and beamed ceiling from the original house. OPPOSITE: Rajninger's home office is in the master suite.

chemicals are required."

Their first choice was to use FSC-certified timber. All of the house's doors are FSC Douglas fir, and the floor in the master suite (which doubles as the ceiling over the kitchen) is FSC hemlock fir. He also worked with the structural engineer to use FSC hemlock fir (rather than standard plywood sheathing, which usually contains formaldehyde) on the diagonal for the shear walls.

Rather than painted sheetrock, most of the interior walls are NAF plywood screwed in place right over the denim insulation. Kitchen cabinets are also crafted from the same plywood, finished in warm tints of gold and plum, chosen to play off the grass-green concrete kitchen and bathroom counters, which are made with aggregate from the Russian River.

The couple also gave careful thought to the modern furnishings that dress up the clutter-free interiors. They opted for natural pieces, including a bench with tree-sap foam stuffing in the living room and FSC-certified wood furniture in the kids' bedroom. For a decorative touch on the kitchen island, they chose 3form recycled-plastic panels embedded with banana fiber.

Beyond what it means for his family, Rajninger sees the house as a way to lead by example and show his clients how making healthy, sustainable building choices sacrifices neither beauty nor unnecessary resources. "It really comes down to building more simply, with the land and sky and sun in mind, and turning away from building artificial environments filled with chemical materials," he says.

But after living in the house for a year, Lara sees one potential hitch. "When you go on vacation, you always want to stay somewhere that's a step up from your own house," she says, as Jericho and Tomi romp back and forth from the bunks in their bedroom to the back lawn, where Steve plans to build a playhouse complete with a bunny hutch. "Now, that's going to be a challenge." ■

elements of nature

Sustainable design is as basic to our lives as the four elements. Here *CH+D* offers the latest green furnishings for every room.

BY **MIKHAEL ROMAIN**

PHOTOGRAPHY BY **MICHAEL KENNY/ SANDBOX STUDIO**

WIND

LEFT TO RIGHT: Raw silk paneled curtain from Hartmann & Forbes ($2,845); bamboo Rift mobile by Adrift Mobiles ($248); Unison's organic linen-and-cotton tablecloth ($120), available at Findecor; jute table runner from Spring ($35); West Elm's woven grass placemats ($6 each); bamboo bowls in green ($45), natural ($72) and yellow ($32), all from Bambu; VivaTerra's colorful recycled-glass bowls ($39 for a set of four); Ortolan's white linen double border napkin ($36) and bird-motif linen napkin ($24), both available at Spring; blue recycled-glass chargers ($79 for set of four), green recycled-glass plates ($65 for a set of four) and teak flatware ($49 per place setting), all from VivaTerra; white linen stitched napkin ($16) and red bamboo-stick placemats from Be Home Decor ($21 for a set of four), both available at Spring.

FIRE

BACK TO FRONT: Bamboo red wool rug ($83 per square foot), Bamboo indigo wool rug ($127 per square foot), both from Odegard; EcoSmart's clean-burning fireplace fueled by ethanol ($8,800), available at Marin Outdoor Living; light blue organic cotton blanket from West Elm ($79); Looolo's organic cotton blankets in orange and teal ($395 each); InModern's FSC-certified birch side table ($280), available at Therapy; botanical-print hemp-and-linen pillows ($85 each), both from Birdtree Philosophy, available at Spring; Balanced Design's felt-on-linen appliquéd pillow contains stuffing made from 100 percent recycled soda bottles ($194).

EARTH

LEFT TO RIGHT: SmartWood easel from Ecotots ($180); wool blanket from Ratzer ($255) and organic cotton plush bear from Sigikid ($55), both available at Spring; Ducduc's Parker stools ($185 each); Plan Toys' push toy ($15) and Sigikid's organic cotton plush pony ($28), both available at Spring; Green Toys' gardening set ($30); Coco baby lounger from Bloom ($350).

WATER

BACK TO FRONT: Gaiam's bamboo ladder ($48); CB2's bamboo-and-Egyptian-cotton towel in orange($25); animal-print organic cotton bath mat from West Elm ($29); Gaiam's teak bath mat ($99), teak stool ($159) and white organic cotton washcloth ($8); leopard-print organic cotton hand towel from West Elm ($15). *See Resource Guide, p. 162.*

The gallery/guest house behind the main house serves as Brian Andreas' art studio. A louvered sunshade protects artwork from being damaged by direct light.

EASY BREEZY

Michelle Kaufmann collaborated with an artistic family of four to create a low-impact home that's high on style.

BY **JANE ELLISON**
PHOTOGRAPHY BY **JOHN SWAIN**

The home of Ellen Rockne and Brian Andreas is definitely the new kid on the block. Located in a Santa Barbara neighborhood known for its Spanish style architecture—white stucco arches and terracotta-tiled roofs—the house is a series of wooden boxes perforated by rectangular windows. Both the home and its owners are unconventional additions to the street, yet the openness of both offers a warm welcome to neighbors who watched in nervous silence as the gigantic modules were hoisted into place in 2007.

In a city that prides itself on its majestic natural beauty and idyllic weather, architect Michelle Kaufmann's Sunset BreezeHouse is the perfect ambassador for modern prefab housing. The second in what is now a series of six prefab home concepts, the BreezeHouse was created in collaboration with *Sunset* magazine as a follow-up to Kaufmann's immensely popular GlideHouse. Designed to be eco-friendly and easily customized around a central courtyard (aptly named the BreezeSpace), the design debuted around the same time that Rockne and Andreas were exploring the idea of putting a prefab house on their newly purchased property.

"I was perusing the website *fabprefab.com* and discovered the GlideHouse," explains Rockne. The couple's early conversations with Kaufmann coincided with the first public showing of the BreezeHouse in Menlo Park. "We were so in love with it that we wrote a check the same day we toured it," says Andreas, who relocated from Decorah, Iowa in 2002 with Rockne and their two sons—Gabe, 20, and Matthew, 16. They chose Santa Barbara, not only for its good weather but also because

LEFT: The library is furnished with modern classics from Design Within Reach and is accented by Andreas' paintings. ABOVE RIGHT: Glass accordion doors allow the dining room to extend into the BreezeSpace.

it was a city they were familiar with, having lived in Los Angeles some years ago. After purchasing property in the "perfect neighborhood," the couple removed a nondescript single-story home that didn't meet their needs. The nearly flat lot proved ideal for a prefab home.

Andreas, a painter, sculptor and writer, and Rockne, a singer-songwriter, were enchanted with the idea of creating a modern salon for their friends and family. Knowing they wanted enough space to live, entertain and work from home, the couple was also committed to the idea of building a green house, which is partly what drew them to Michelle Kaufmann Designs. An early proponent of sustainable residential design, Kaufmann relies on five "eco principles"—smart design, eco-friendly materials, energy efficiency, water conservation and a healthy environment—to guide the design of each of her homes. "This is a very interesting time, in which we are beginning to understand limits and the need to respect our environment. It's pretty exciting," says Kaufmann, whose mkSolaire model comes direct from her company's Washington state factory with solar panels embedded into the roof.

"We altered some aspects of the BreezeHouse—deciding, for example, to replace the butterfly-shaped roof with a flat roof to match the style of the local 1920s homes that also have a central courtyard,"

The kitchen island, which was customized with a limestone countertop, is spacious enough to serve as both a prep area and gathering spot during the family's frequent dinner parties.

All of Kaufmann's designs utilize such eco-friendly elements as LED lighting, low-flow bath fixtures, no-VOC paints and concrete countertops containing recycled porcelain and fly ash.

Andreas explains. The Andreas/Rockne home fell just outside both the district boundaries of the architectural review board and the purview of the local historic landmarks commission. "We didn't have to submit for design review, but we had to complete an exhaustive review for the planning-and-zoning department, which turned out to be an excellent experience," says Andreas. "The city appreciates the low impact of prefab construction: A shortened construction schedule reduces the impact on neighborhoods and traffic flow."

Assured that they'd made the right choice in terms of sustainability, the couple then turned their focus to adapting the standard BreezeHouse layout to suit their lifestyle. Performance space was important to Rockne, who wanted an area that could

BELOW: A sunshade over the courtyard connects the house to the studio and offers a cool spot for alfresco dining. BOTTOM: Kaufmann (left) collaborated directly with Rockne and Andreas.

accommodate a large number of guests, so the rear courtyard and backyard were transformed into an amphitheater with the help of local landscape design firm Grace Design Associates. Andreas wanted a separate art studio/guest house with ample gallery space for his paintings. "This house merged the efficiency of preconfigured houses with the flexibility of custom choices in materials and layouts to fit the family's needs," Kaufmann says.

To make room for their sons, the couple added a second story to the original design, upping the house's area to 3,643 square feet. "Sometimes I feel guilty about having a home so large, but then I remember that there's not a single room that isn't used," says Rockne. "We enjoy having lots of friends around, so it was very important to us

to have large gathering spaces," Andreas adds. "The living room, kitchen and outdoor courtyard allow guests to gravitate to where they're most comfortable without removing themselves from the action."

The BreezeSpace is the family's favorite spot for reading, watching movies or just sitting around. Every part of the home relates to the outdoors, where views of the tall trees on nearby properties can be enjoyed. For Andreas and son Matthew—the cooks in the family—the favorite space is the kitchen, with its large multifunctional center island. "You know how everyone loves to congregate in the kitchen?" Andreas says. "Well, this kitchen can accommodate a large crowd."

The backyard was given a complete overhaul by local landscape designer Margaret Grace, who chose plants and ground cover that would help conserve water.

As for challenges, the couple cites only the delay in setting up the house on-site. Since it was the local contractors' first time working with a prefab installation, it took them twice as long as the expected six weeks. "The hardest part was having to wait to move into our new home until the contractors completed their work," Andreas admits. "Given that we are instant-gratification people, we would try to minimize the on-site work next time. But would we purchase another prefab home? Absolutely!"

In fact, the couple has just decided to build another prefab in Iowa for Rockne's parents, and true to form, they are first in line to try out Kaufmann's latest design, the pitched-roof mkHearth.

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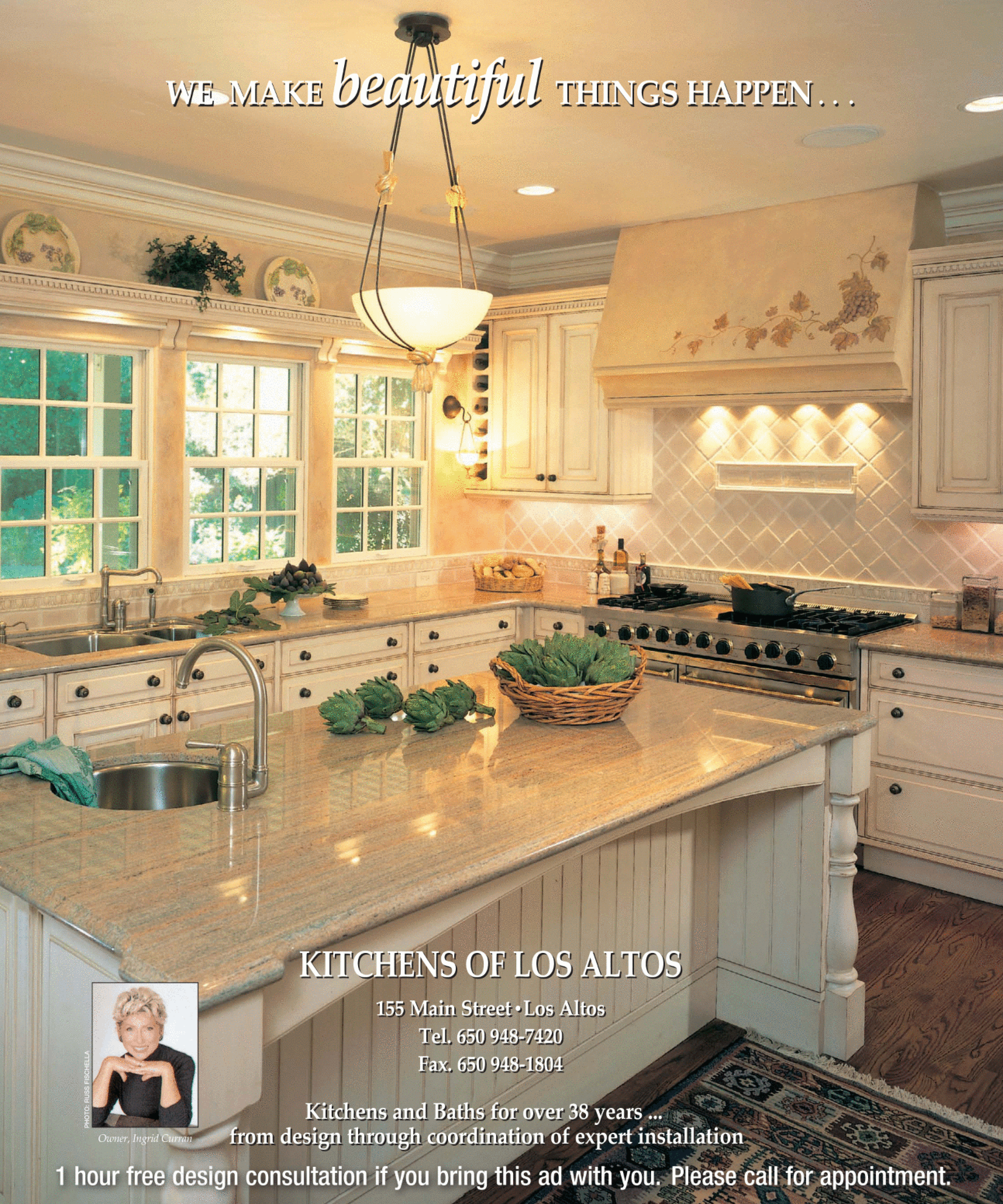
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A Day by the Bay

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*Ticket prices increase after September 1, 2008.

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THE JUNIOR LEAGUE OF SAN FRANCISCO, INC.

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HOME TOUR **2008**

Kites will be flying and the sun will be shining for "A Day by the Bay" in San Francisco this September 20th when the doors open for The Junior League of San Francisco's ("JLSF") 14th Annual Home Tour. This renowned fundraiser, which benefits the JLSF's efforts to Support and Strengthen Families in Need, features a private collection of breathtaking homes in the picturesque and historic Marina District.

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10:00 AM - 4:00 PM

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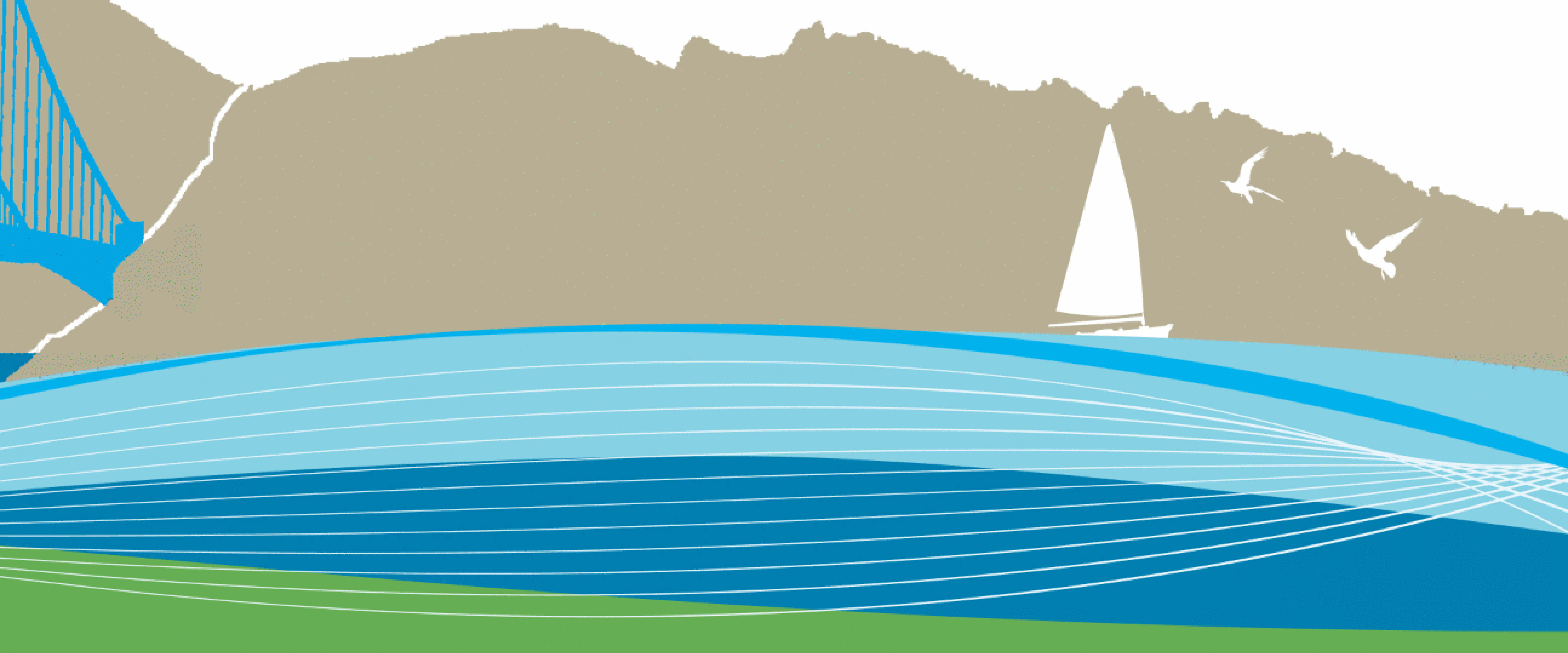

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WELCOME TO HOME TOUR **2008**

"The Home Tour is a fantastic opportunity to see a side of San Francisco rarely available to the public. We look forward to everyone joining us in support of our great community."

Home Tour Co-Chairs Katherine Pierce McShane & Catherine Gorman Kuuskraa

JLSF President Gwinneth Berexa

LETTER FROM JLSF PRESIDENT & HOME TOUR CHAIRS

On behalf of the 2008 Home Tour Committee and the nearly 2,000 members of The Junior League of San Francisco, Inc., it is our pleasure to welcome you to the 14th Annual Home Tour, "A Day by the Bay."

This year we are thrilled to present a tour of elegant residences in San Francisco's picturesque and historic Marina District. The style and sophistication of these homes is unsurpassed, and their unique craftsmanship contributes to San Francisco's worldwide reputation for distinctive architecture.

We have had the privilege to work with an amazing group of homeowners who are opening their doors to our guests. We are forever thankful for their tremendous generosity and kindness. It is with their incredible support that we are able to make a significant impact on our Bay Area community.

The tour would not be possible without the countless volunteer hours of the entire Home Tour Committee and its fabulous advisors. They are an amazing group of women who inspire us with their talent, kindness, energy and dedication.

Lastly, we would like to thank *California Home+Design* for its generous support of the Home Tour. Their partnership is an integral part of this annual event.

Sincerely,

Gwinneth Berexa
President, The Junior League of San Francisco 2008-2010

Catherine Gorman Kuuskraa
2008 Home Tour Co-Chair

Katherine Pierce McShane
2008 Home Tour Co-Chair

THE JUNIOR LEAGUE OF SAN FRANCISCO'S MISSION & COMMUNITY PROGRAMS

Since its inception in 1911, the Junior League of San Francisco, Inc. (JLSF) has provided the community with an estimated six million volunteer hours and more than $22 million through the support of its dedicated members.

Our JLSF President, Gwinneth Berexa, will continue to support the League's mission with her theme for the year: "Pay It Forward–Together". As the JLSF approaches its 100th anniversary we are all reminded, when we look around the Bay Area, of what committed volunteers can achieve. The impact is not always seen or understood immediately but it is truly profound. Most importantly, none of it would happen were it not for our fundraisers and supporters–we all "Pay It Forward–Together."

OUR MISSION STATEMENT The Junior League of San Francisco, Inc. is an organization of women committed to promoting voluntarism, developing the potential of women, and improving communities through the effective action and leadership of trained volunteers. Its purpose is exclusively educational and charitable.

CURRENT COMMUNITY PROGRAMS The JLSF is proud to support and strengthen families in need in the Bay Area via direct service, advocacy and grantmaking. Volunteers provide an uplifting, safe environment for youth development, cultural enrichment, life-skills training, tutoring and after-school and mentoring programs. The JLSF proudly supports the following community organizations:

COMPASS COMMUNITY SERVICES (SAN FRANCISCO): Serves homeless and extremely low-income families with children in San Francisco. Compass offers four programs to help families to develop independent living skills, locate housing, and maintain their housing and self-sufficiency. Services include crisis intervention, emergency shelter, pre-employment training, childcare and early education, after-school enrichment, counseling and therapy, budgeting assistance, parenting support, transitional housing, and help finding permanent housing.

HOMELESS PRENATAL PROGRAM (SAN FRANCISCO): Works with families to break the cycle of homelessness and poverty by seizing the motivating opportunity created by pregnancy and parenthood. Provides prenatal and parenting education, wellness, housing assistance, child care, Keeping Families Together program liaisons between families and Child Protective Services, education, internship programs for homeless mothers, and tax claim preparation.

INTERNATIONAL RESCUE COMMITTEE (SAN FRANCISCO/OAKLAND): Helps refugees and asylum-seekers escaping oppression or violent conflict to rebuild their lives and achieve self-sufficiency in this country through resettlement programs, including self-sufficiency, refugee reception and placement, career training scholarships, family strengthening, and immigration and naturalization services through a partnership with the US Department of State.

LA CASA DE LAS MADRES (SAN FRANCISCO): California's first, and the nation's second, shelter dedicated to women and children escaping domestic violence. The Center provides a toll-free adult and teen hotline, domestic violence response team, 8-week emergency shelter program, counseling center, safe housing project, and community education and outreach.

RONALD McDONALD HOUSE (SAN FRANCISCO): Supports the needs of families of critically ill children who are in the Bay Area receiving medical treatment. Its mission is to provide a safe haven for young patients and their families, keeping families healthy and strong during the most trying time in their lives.

SEQUOIA HEALTHY START (OAKLAND): A collaborative project of East Bay Agency for Children, community members, the Oakland Unified School District and parents, teachers, and administrators that provide educational and family support services at Sequoia Elementary School in Oakland.

SUPPORT FOR FAMILIES OF CHILDREN WITH DISABILITIES (SAN FRANCISCO): Ensures that families of children with any kind of disability or special health care need have the knowledge and assistance they need to make informed choices that support their child's health, education, and development. The program provides peer support to families, and information and education to families, professionals and the community at large.

FROM LEFT: JENNIFER MURRAY; KARINA MARIE DIAZ

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ADRIATIC LADY

ONCE INSIDE THIS CLASSIC Marina home, which was built in 1936, visitors are welcomed by a striking entrance with a mural covering the walls and ceiling that depicts a Croatian village among rolling hills with olive and cypress trees. This art collector's bay-front residence blends creativity and gracious design for a refined, beguiling ambiance.

Through the arched door, textured walls in soft golden hues cast a warm glow throughout the house. Original parquet floors and arched doorways create the background for elegantly scaled rooms filled with period furniture. A large bay window in the living room frames an intimate view of the Marina Green, St. Francis Yacht Club and the hills of Marin beyond. A stone corner fireplace anchors the living room, while a thoughtful collection of art lines its walls.

The home also showcases the owner's keen eye for blending artwork from various periods. Highlights of the collection include several works by local artists in the Impressionist style as well as a striking Picasso located in the dining room. A balcony, accessed through French doors, is just off the formal dining room, gracefully outfitted with Chippendale furniture.

The recently updated kitchen, with cherry cabinetry, granite countertops and stainless steel accents, offers a place for casual meals that can be enjoyed overlooking a tranquil courtyard.

At the top level of the home, a family room emanates a casual air with rusticated wood beams, columns and cabinets. A north-facing deck showcases sweeping views of the Bay and its environs, while a large rooftop sun terrace offers views of the tree-lined streets of Pacific Heights.

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SEA VIEW

LOCATED AT THE ENTRANCE to the St. Francis Yacht Club, this cottage-style 1938 Marina home underwent a two-year renovation and addition by ThompsonSuskind General Contractors, updating it into an ideal home for modern family living and entertaining. Original details, including gracefully curving staircases—inside and out—and parquet floors lend a refined air to the home. Throughout, light-filled spaces and a serene color palette of muted yellows, greens and lavenders create a cohesive flow and relaxed setting.

The carefully integrated addition transformed a small kitchen into an open central hub, which now features an oversize bar, office area, family room and breakfast nook. The new sunlit space features state-of-the-art appliances, granite countertops, wenge cabinetry and glass accents. It opens directly onto to a slate terrace. A new stairway leads from the terrace to the lush, private backyard, which can also be accessed from the ground-level playroom and au-pair suite.

The spacious living room, master suite and top-floor plantation-style guest suite all enjoy views across the Marina Green to the Bay. The young family who resides here enjoys watching kite-surfing and sailboat races and takes advantage of their proximity to some of San Francisco's best outdoor locales.

Cabinetry by Keith Bruns Woodworking

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Yisrael Feldsott, "Untitled/Bird"
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A QUINTESSENTIAL EXAMPLE of the Spanish Colonial style revered throughout the Marina, this 1928 home casts a stately presence directly opposite the iconic Palace of Fine Arts. A dark hand-carved front door, at the end of a portico flanked by Moorish columns, is a dramatic welcome to the house. Inside, Spanish detailing abounds; rooms feature wood-beamed, coved ceilings, arched doorways and wrought-iron accents. Traditional Moroccan tiles and light fixtures throughout the home add an artisanal flair.

Particularly noteworthy is the dining room. Awash in light from arched windows, it can easily convert to a billiards room thanks to a multitasking custom table. Curved wood doors lead to a family-style kitchen with a large terrace ideal for grilling and entertaining. One level down, a family room, complete with wet bar and wine cellar, opens onto a quiet, verdant backyard.

The house's unique character is complemented by the owner's collection of vintage travel posters and antique maps, along with a mix of African furniture and artifacts. Serene views of the Palace of Fine Arts and its landscaped surrounds impart a sense of tranquility to the living room and master bedroom. The warm tones of the furnishings suit the historic location and further accentuate the relaxed ambiance of this chic family home.

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VENEZIA VALOR

DESIGNED AS A VENETIAN Renaissance palazzo, this majestic residence clearly takes its cues from the neighboring Palace of Fine Arts, the last remaining monument from the Panama Pan-Pacific Exhibition of 1915. It is located on the site of the former home of Walter S. Johnson, who funded the reconstruction of the Palace of Fine Arts in 1959. New owners replaced the original structure in 1997 with this four-story villa to mirror the romantic outlines of the Palace of which it boasts breathtaking, unparalleled views. Still remaining are two six-feet-tall bas-relief sculptures, flanking the ornate gated entry, that were leftover casts for the colonnade of the Palace; they were given to Johnson for his significant contributions to this beloved city monument. The home's distinctive exterior frequently captures the gazes of tourists with its tall, arched windows, ornate columns and friezes, and mosaic-tiled fountain.

Old-world formality reigns inside with numerous colonnades of Corinthian columns, polished travertine floors, custom light fixtures and iron detailing. A professional-quality kitchen boasts intricately carved cherry cabinets and hand-painted murals. Casual meals are enjoyed on the breakfast loggia or dining area, while the formal dining room and grand salon are perfectly suited for lavish entertaining.

The grand salon, anchored by a piano and large stone fireplace at opposite ends, is reminiscent of a bygone era. The master suite, just off the grand salon, is adorned by an additional stone fireplace and includes a private terrace, sitting room and opulent tiled bathroom.

The property's pièce de résistance may be found on the top level. Here, a roof-top loggia opens to a panoramic terrace with views overlooking the Palace rotunda, colonnade and lagoon. This residence will make you feel that you have both come home and been transported to another time and place.

Flowers by Mandy Scott Flowers

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MONTE CRISTO

BUILT IN 1932, this traditional Marina home is nestled on a quiet, tree-lined street one block from the St. Francis Yacht Club and the Palace of Fine Arts. The exterior facade blends Corinthian details with Spanish Colonial elements including a red tile roof, arched windows and hand-painted tiles.

The interior, recently rejuvenated by Katharina Wohl Designs, thoughtfully blends timeless design with modern amenities. Original moldings, dark wood doors, parquet oak flooring and an adobe corner fireplace with Mission tiles seamlessly intermingle with the newly added design elements.

In the second-level living and dining rooms, richly textured finishes and furnishings–including plaster walls, custom drapes, rugs and upholstery–impart a sumptuous depth to the rooms. Dark earth tones throughout the residence lend a distinctly robust quality. An antique Chippendale dining set is complemented by well-appointed custom furniture; of particular note is the concealed television console and dining buffet, which sits below an oysterwood mirror.

The open kitchen is a truly modern space with bamboo flooring, clean lined cherry cabinets, Carrara marble counters, breakfast nook and small grilling terrace. Below, a contemplative courtyard with towering bamboo, where one can hear seagulls and the ubiquitous fog horns on the Bay, provides an ideal respite from city life.

The top level contains an expansive master suite with an adjoining open office that showcases a collection of sports memorabilia, as well as a guest suite. Skylights in the hallway and both bathrooms provide ample light in each space. Altogether, this stylish home serves as a relaxed yet luxurious setting for entertaining or everyday living.

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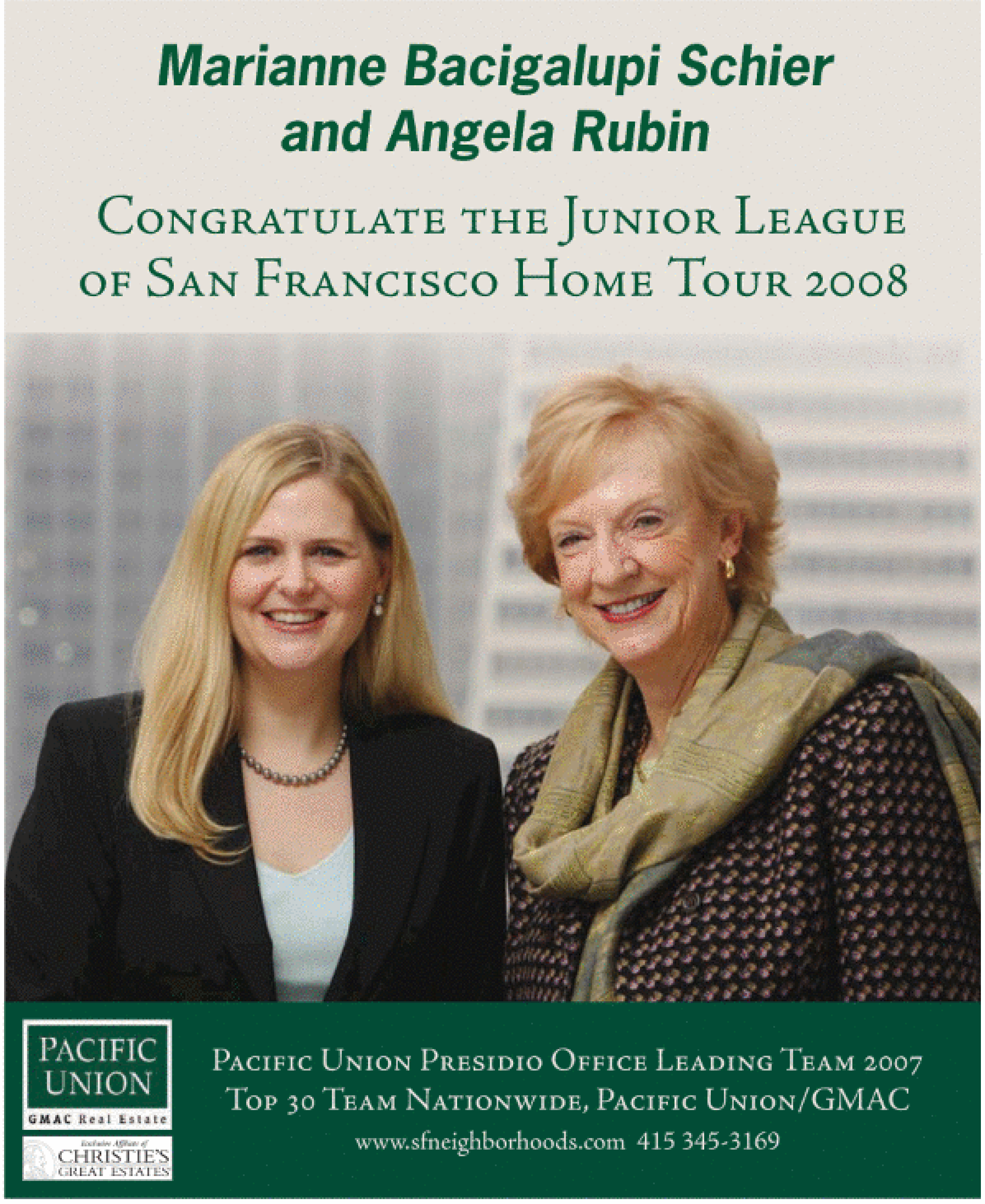
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VILLA FORTE

POISED ON A PROMINENT site overlooking the Bay, this magnificent 1939 residence is accessed through a gated entry and a lush courtyard. Sutton Suzuki Architects and interior design firm C.Wright Design, Inc. worked closely to masterfully update this 9,000-square-foot house in 2006. The stunning result marries the home's historical context with a design that reflects the owner's contemporary lifestyle.

The classic exterior is complemented by the clean lines of the interiors. An updated floor plan features generously proportioned rooms that are open and inviting. A neutral, understated palette is enriched with luxurious textures including hand-rubbed Venetian plaster and fine grass-cloth on the walls. Ornate crown molding and an abundance of custom iron-work add a old-world quality. The home is further enlivened by a notable collection of modern portraits and abstract art.

Located a few steps down from the entry, the lofty living room, with jaw-dropping front-row views of the Marina Green and the water beyond, is ideal for formal entertaining. The formal dining room's distinctive decorative lighting add a refined warmth, while an adjacent seating area provides the perfect space for cocktail hour. A stunning wine cellar is cleverly designed with a concealed door and a retractable window so that it can convert into a serving bar.

Through a curved wall of glass, the open family room and kitchen areas look out onto an expansive terrace and private walled garden with mature olive trees and outdoor pool and spa. This beautifully designed, lush oasis is a truly unique outdoor living environment in an urban setting.

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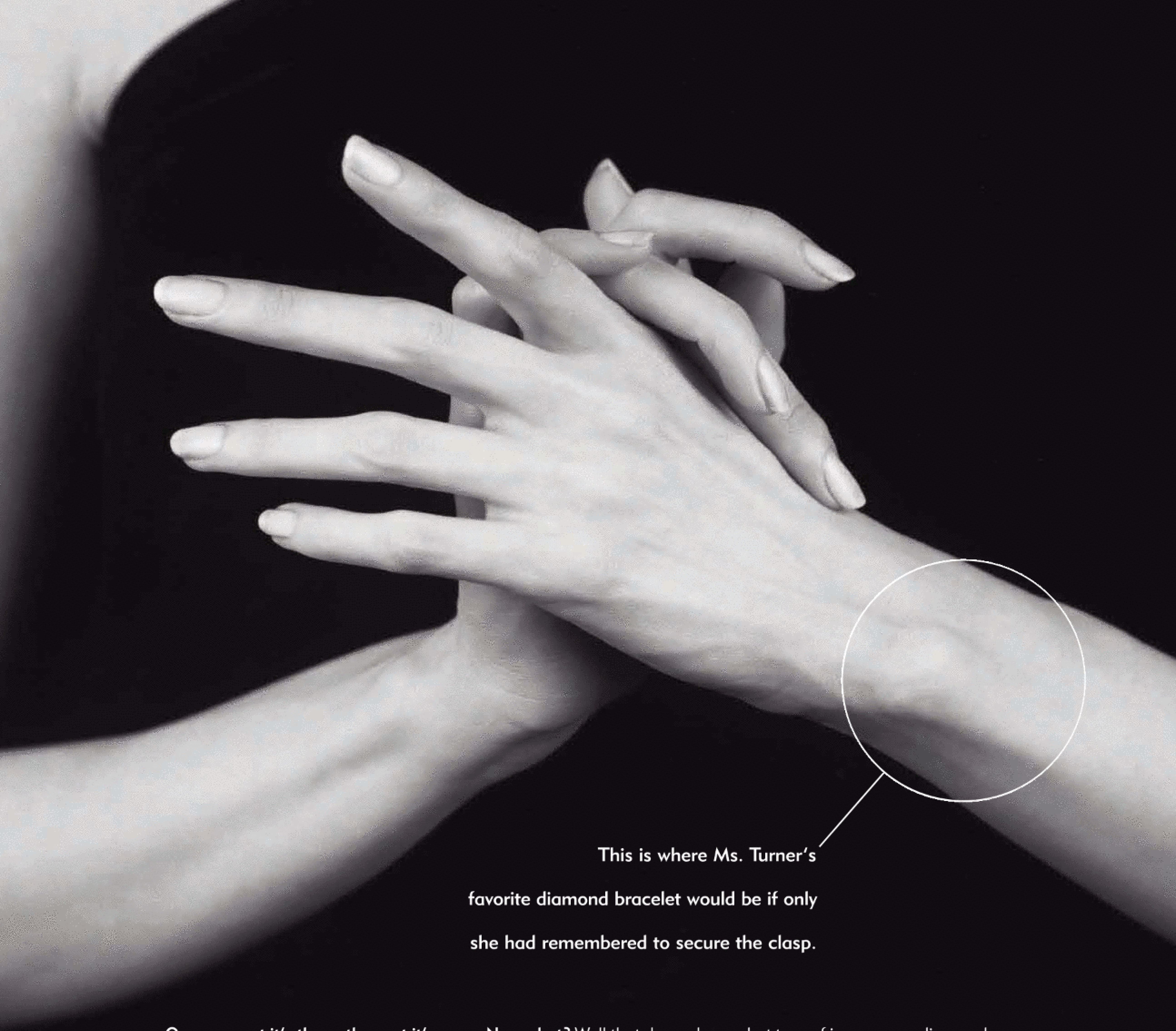

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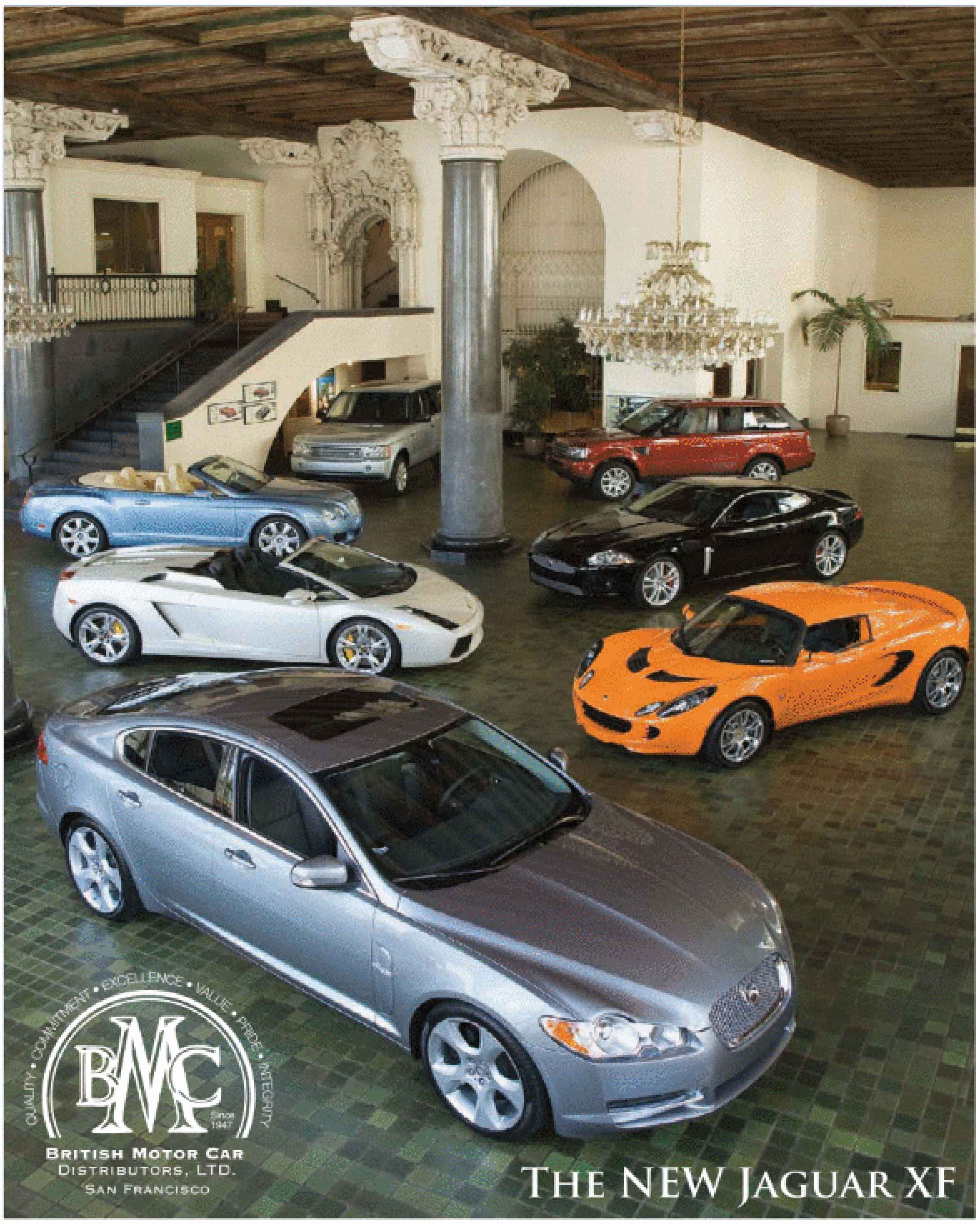

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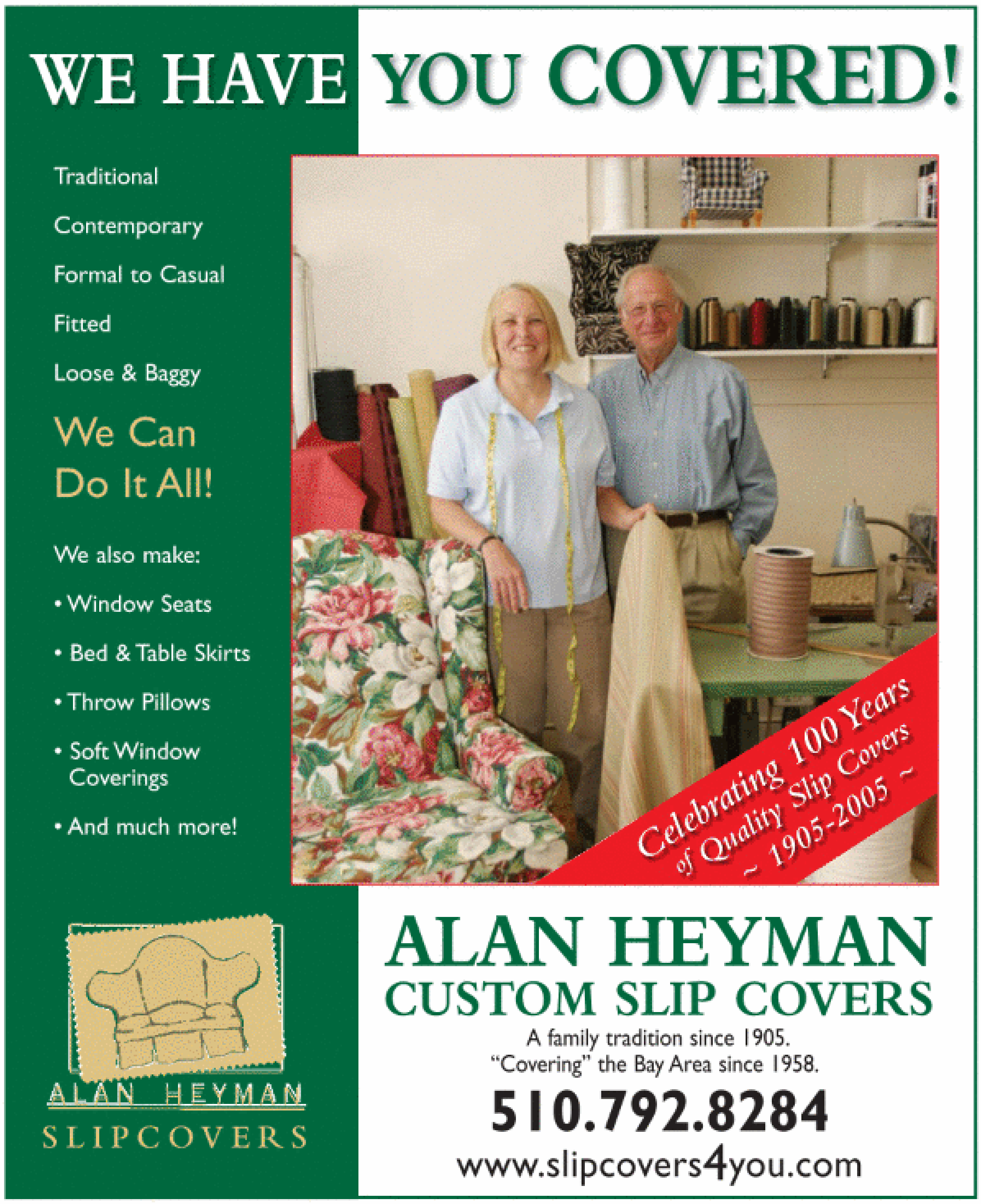

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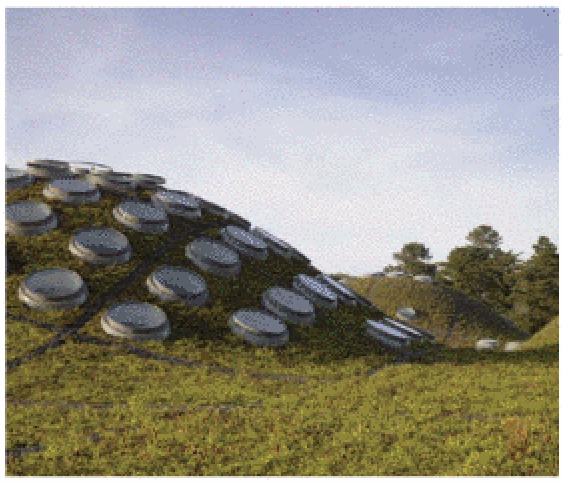
PAGE 72 Kelly LaPlante, Kelly LaPlante Organic Interior Design, 1501 Main St., Venice, 310-581-6450, organicinteriordesign.com.

GROWING EXPERTISE

PAGE 74 CMG Architecture, 500 Third St., Ste. 215, SF, 415-495-3070, cmgsite.com.

For the living roof at the California Academy of Sciences ("Science Project," p. 96), the team at **Rana Creek** came up with a system to combat soil erosion until the plants could hold their own. They grew plants in biodegradable trays that could be stacked along the curved surface to keep dirt in place, and added organic root stimulants to the soil mix. "The secret sauce is the mycorrhizal funghi," says owner Paul Kephart. Next up for the innovative green roof specialists: creating the green spaces for the Transbay Terminal, with a goal to make the bus terminal carbon neutral. *35351 E. Carmel Valley Rd., Carmel Valley, 831-659-3820, ranacreek.com.*



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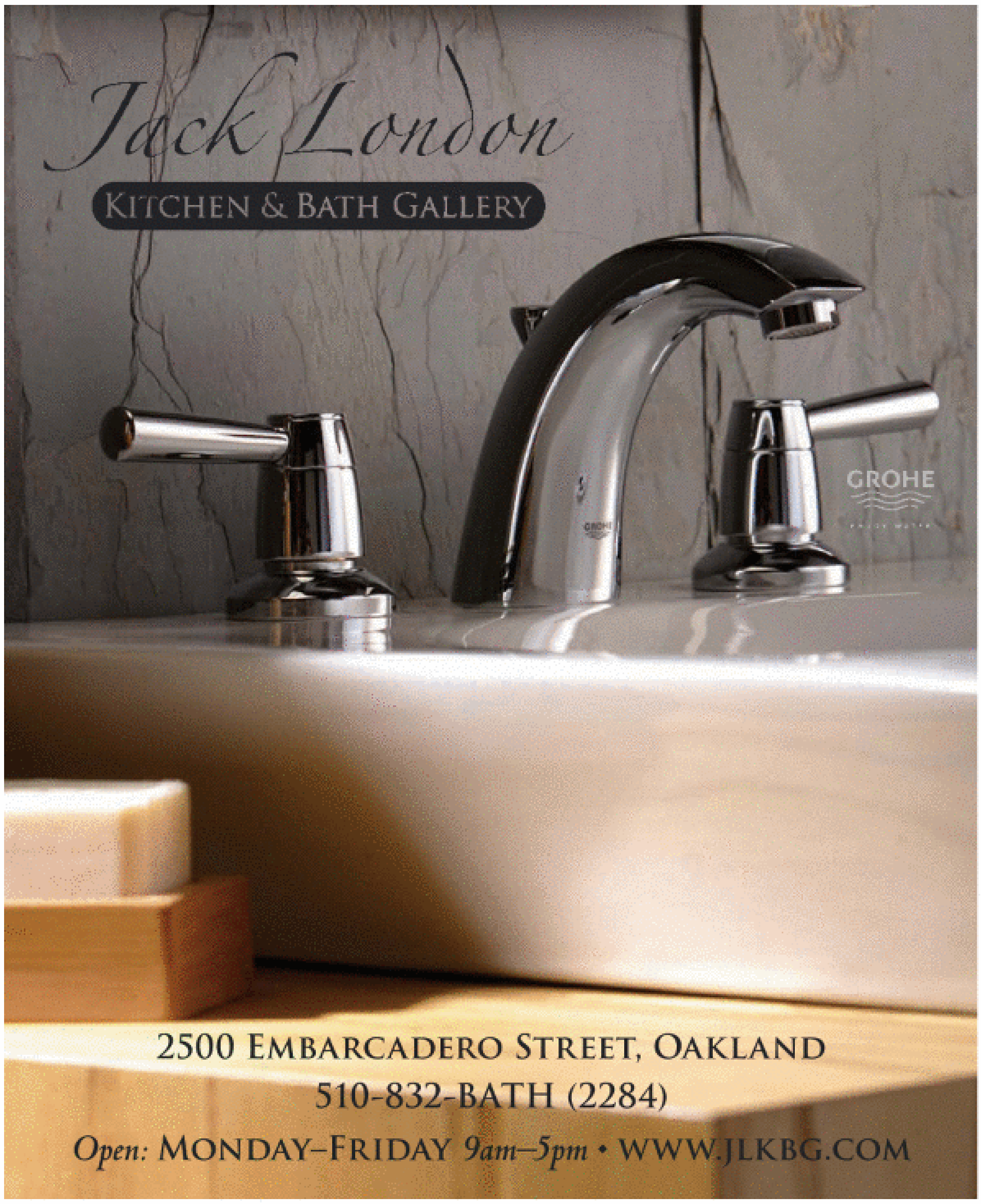
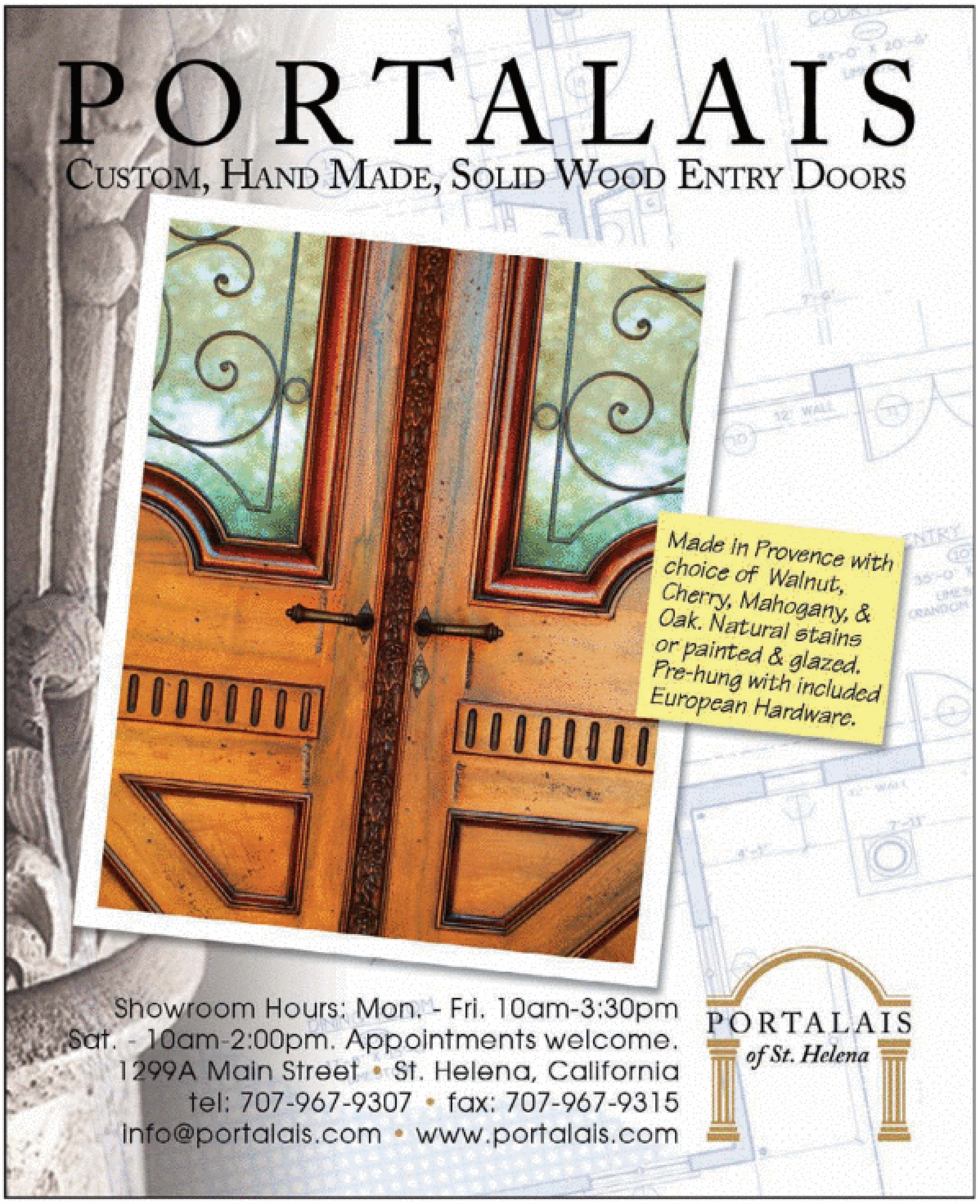
Architects: Renzo Piano Building Workshop, Via Rubens 29, 16158 Genoa, Italy, 011-39-010-61711, rpbw.r.ui-pro.com, Kang Kiang, Stantec, 405 Howard St., 5th Fl., SF, 415-433-0120, stantec.com; Engineering and sustainability consulting: Arup, 901 Market St., Ste. 260, SF, 415-957-9445, arup.com; Living roof: Rana Creek, 35351 E. Carmel Valley Rd., Carmel Valley, 831-659-3820, ranacreek.com; Landscape architecture: SWA Group, 55 New Montgomery St., Ste. 888, SF, 415-836-8770, swagroup.com; General contractor: Webcor Builders, 207 King St., #300, SF, 415-773-2370, webcor.com.

LEADING THE PACK

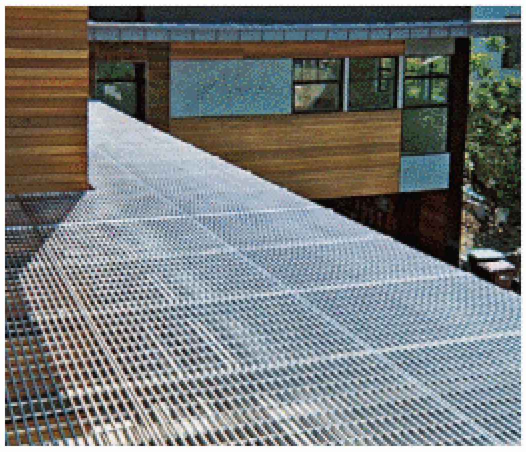
Contractor: Mike McDonald, McDonald Construction and Development, 352 24th St., Oakland, 510-550-4966, m-c-d.net; Architect: Tim McDonald, Plumbob, 111 W. Norris St., Philadelphia, PA, 215-783-5591, plumbobwork .com; Architectural designer: Ian Read and Gretchen Krebs, Medium Plenty, 855 Sansome St., Ste. 101, SF, 415-699-1520, mediumplenty.com; Landscape designer: Lauren Schneider, Wonderland, 1220 Peralta St., Oakland, 510-914-2772, wonderlandgarden.com; LEED certifier: Davis Energy Group, 123 C St., Davis, 530-753-1100, davisenergy.com; Steel design and fabrication: Chris French Metal, 951 62nd St., Ste. D, Oakland, 510-755-6189, cfrenchmetal.com; Aluminum grading: McNichols, 19226 Cabot Blvd., Hayward, 510-887-8399, mcnichols.com; Structural engineering: Gene St. Onge, AE3 Partners, 1934 Park Blvd., Oakland, 510-444-1450, ae3partners.com; Building materials: Piedmont Lumber, 351 40th St., Oakland, 510-658-1826, piedmontlumber.com.





RESOURCE GUIDE

In Mike McDonald's home ("Leading the Pack," p. 106) a dramatic awning of metal bar grating from industrial materials company **McNichols** shades the lower floor. The original design called for a wood trellis, but Oakland-based metal worker Chris French hit upon the idea of using aluminum grating so the sunshade could double as a second-floor deck. Commonly used for stair treads and catwalks in factory buildings, the lightweight material has the advantage of being sturdy, low-maintenance and recyclable. *19226 Cabot Blvd., Hayward, 510-887-7778, mcnichols.com.*



PAGE 106 (EXTERIOR) Concrete pavers: Pavestone, pavestone.com; Paver installation: Paver Pro, One N. Amphlett, Ste. A, San Mateo, 877-217-2837, paver-pro.com; Architectural steel design and installation: Chris French Metal, 951 62nd St., Ste. D, Oakland, 510-755-6189, cfrenchmetal.com; Aluminum grading: McNichols, 19226 Cabot Blvd., SF, 510-887-8399, mcnichols.com.

PAGE 107 (EXTERIOR DETAIL) Concrete pavers design: Alexis Moran, Concreteworks, 1137 57th Ave., Oakland, 510-534-7141, concreteworks.com; Chairs: "Emmet," Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Siding: Western red cedar, Sound Cedar, 2600 Cedardale Rd., Mt. Vernon, WA, 800-468-6081, soundcedar.com.

PAGE 108 (KITCHEN) Countertop and backsplash: Concreteworks, 1137 57th Ave., Oakland, 510-534-7141, concreteworks.com; Cabinetry: Modulnova, modulnova.com; Stools: "Radius," Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Island fabrication: Lignum Vitae, 1625 16th St., Oakland, 510-444-2030, lignumvitae.com; LED lighting: Luminas Lighting, 134 98th Ave., Oakland, 510-282-1631, luminaslighting.com; Pendant lights: Bocci, 560 Ninth St., SF, 415-565-7200, arkitekturainsitu.com; Steel hood: Chris French Metal, 951 62nd St., Ste. D, Oakland, 510-755-6189, cfrenchmetal.com.

PAGE 109 (BAR) Backsplash: Heath Ceramics, 400 Gate Five Rd., Sausalito, 415-332-3732, heathceramics.com; Cabinetry: Modulnova, modulnova.com; Dining table: "Saarinen," Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Chair: "Brno," Room & Board.

PAGE 109 (PORTRAIT) Tile wall: Heath Ceramics, 400 Gate Five Rd., Sausalito, 415-332-3732, heathceramics.com; Concrete pavers: Pavestone, pavestone.com.

PAGE 109 (STAIRWAY) Flooring: ESL Hardwood Floors, 2013 S. Vista Ave., Boise, ID, 208-345-1133, flooringhardwood.com; Steel design and fabrication: Chris French Metal, 951 62nd St., Ste. D, Oakland, 510-755-6189, cfrenchmetal.com.

PAGE 110 (DEN) Sofa: "Townsend," Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Coffee table: "Bond," Room & Board; Wood chair: "Sawbuck," Room & Board; Chair: "Sutro," Room & Board; Lamp: "Spun," Room & Board; Art (left to right): *Byrn*, *Whitney's Family Tree*, *Steffi*, all by Dennis Begg, Traywick Contemporary, 895 Colusa Ave., Berkeley, 510-527-1214, traywick.com.

PAGE 111 (BEDROOM) Bed: "Campo," Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; End table: "Saarinen," Room & Board; Chair: "Wegner," Room & Board; Dresser: "Linear," Room & Board; Rug: "Gate," Room & Board; Lamp: "Archimon K," Room & Board; Art: *Winter*, Lena Wolff, Traywick Contemporary, 895 Colusa Ave., Berkeley, 510-527-1214, traywick .com; Flooring: ESL Hardwood Floors, 2013 S. Vista Ave., Boise, ID, 208-345-1133, flooringhardwood.com.

PAGE 111 (BATHROOM) Shower tiles: Heath Ceramics, 400 Gate Five Rd., Sausalito, 415-332-3732, heathceramics.com; Shower door: Heavylux, 3039 Teagarden St., San Leandro, 510-667-0781, heavylux.com; Fixtures: Style Bath & Kitchen, 3327 Mt. Diablo Blvd., Lafayette, 925-283-6289, sbkinc.com; Flooring: ESL Hardwood Floors, 2013 S. Vista Ave., Boise, ID, 208-345-1133, flooringhardwood.com.

PAGE 112 (COURTYARD) Planters and chaise: Concreteworks, 1137 57th Ave., Oakland, 510-534-7141, concreteworks.com.

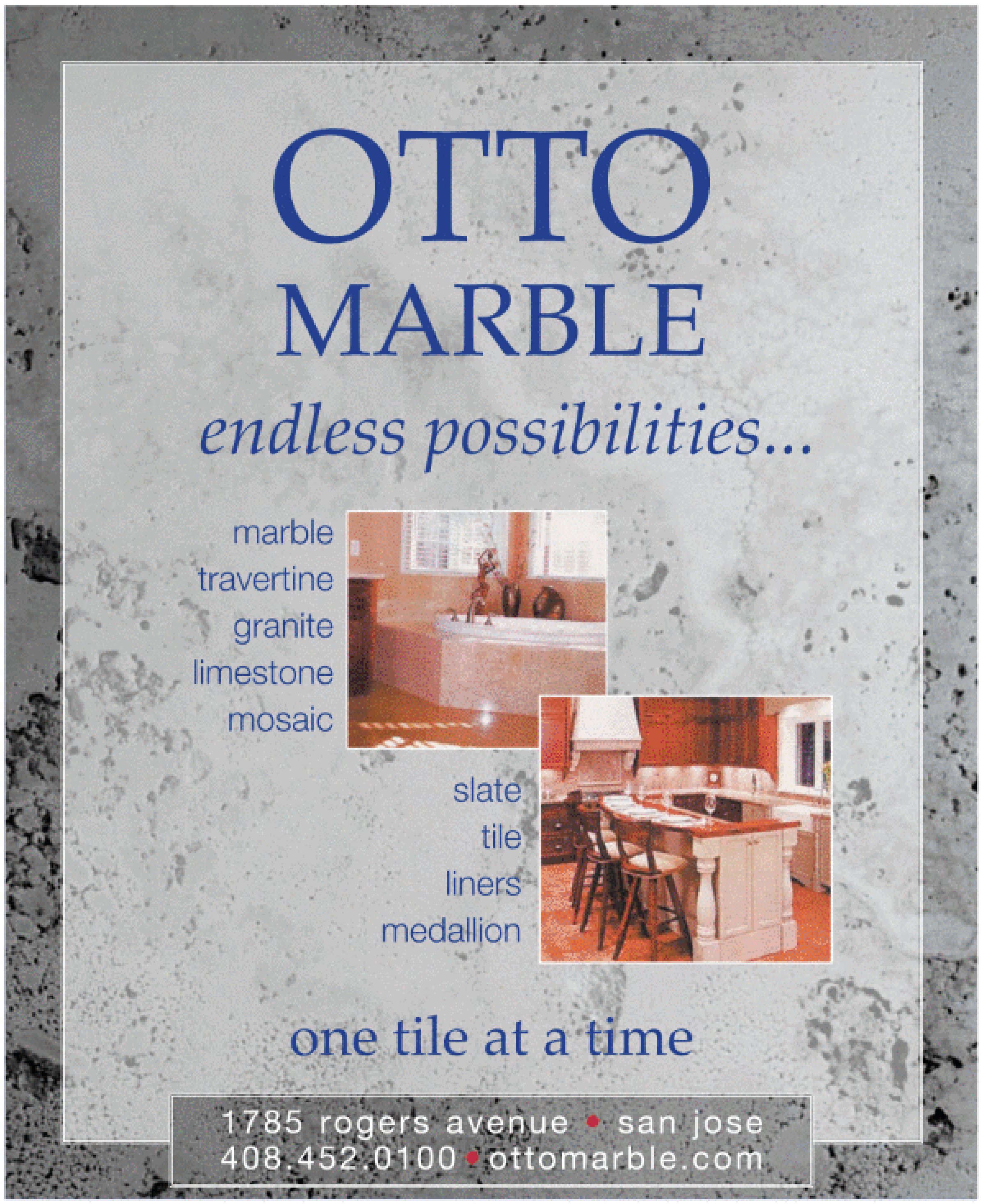
PAGE 113 (GREEN ROOF) Geosynthetic mat: Huesker, Reed & Graham, 690 Sunol St., San Jose, 408-287-1400, hueskerinc.com; Landscape materials: Emerisa Gardens, 555 Irwin Ln., Santa Rosa, 707-525-9600, emerisa.com, Landscape American Soil and Stone, 2121 San Joaquin St., Richmond, 510-292-3000, americansoil.com; Deck: TimberTech, Piedmont Lumber, 351 40th St., Oakland, 510-658-1826, timbertech.com; Table and chairs: "Brighton," Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com.

PURE AND SIMPLE

Architect: Steve Rajninger, Herman Coliver Locus Architecture, 363 Celmentina St., SF, 415-495-1776, hclarchitecture.com; Central heating system: Steve Herrin Plumbing Heating Cooling, 290 Eucalyptus Ave., Cotati, 707-794-7293; Cabinetry: Deegan Woodworks, 2344 Bluebell Dr., Santa Rosa, 707-527-0470; General contractor: Hong Lee Construction, 1370 38th Ave., SF, 415-298-0462; Landscape designer: Kate Webster, 1707 Broderick St., SF, 415-377-5933, webstermla.com; Solar panels: Occidental Power, 3629 Taraval St., SF, 415-681-8861, oxypower.com.

PAGE 114 (FRONT PATIO) Metal siding: Berridge, 5990 Rose Ct., Granite Bay, 916-791-1803, berridge.com; Screen: Ecoresin, 3form, 520 Eighth Ave., 20th Fl., NYC, 801-649-2500, 3-form.com.

When the Rajningers embarked on an eco-friendly remodel ("Pure and Simple," p. 114), they found a sustainable resource center with everything from building materials to furnishings to home accessories, right around the corner from their Larkspur home. "This is a hands-on place—we have the paint we carry on the walls and cork and Marmoleum on the floors," says **Green Fusion Design Center** co-owner Sophia Balestreri. "We want people to really experience the products." *14 Greenfield Ave., San Anselmo, 415-454-0174, greenfusiondesigncenter.com.*



RESOURCE GUIDE

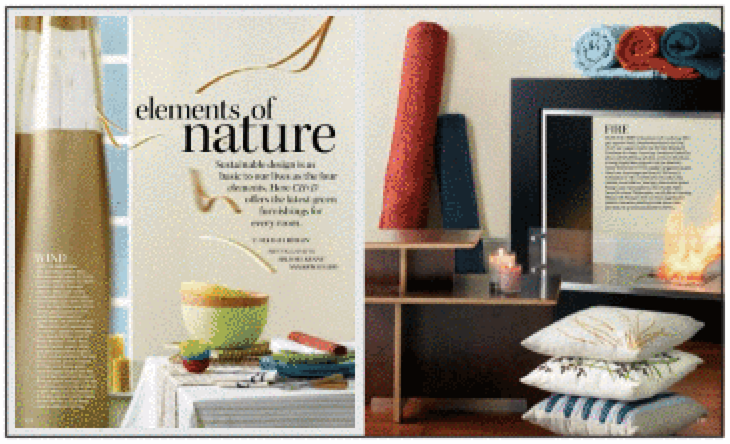
PAGE 115 (BACKYARD) Siding: ipe, Handloggers, 425 S. Third St., Richmond, 510-970-9980, handloggerslumber.com.

PAGE 116 (KITCHEN) Floors: walnut, Innovative Hardwoods, 1520 Center St., Tacoma, WA, 253-535-4975, innovativehardwoods.com; Stools: Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Concrete countertop: Bohemian Stoneworks, P.O. Box 845, Occidental, 707-878-9464, bohemianstoneworks.com; Backsplash tile: Galleria Tile, 299A Kansas St., SF, 415-431-5283; Cabinetry: Deegan Woodworks, 2344 Bluebell Dr., Santa Rosa, 707-527-0470; Concrete planters: Obleeek Objects, 230 Madison St., Oakland, 510-381-2420, obleeek.com.

PAGE 117 (DEN) Floors: walnut, Innovative Hardwoods, 1520 Center St., Tacoma, WA, 253-535-4975, innovativehardwoods.com; Wall panels: Deegan Woodworks, 2344 Bluebell Dr., Santa Rosa, 707-527-0470; Chair: Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Wall paint: Yolo Colorhouse, Green Fusion Design Center, 14 Greenfield Ave., San Anselmo, 415-454-0174, greenfusiondesigncenter.com; Screen: Ecoresin, 3form, 520 Eighth Ave., 20th fl., NYC, 801-649-2500, 3-form.com.

PAGE 119 (LIVING ROOM) Floors: walnut, Floortex Design, 5768 Paradise Dr., Corte Madera, 415-924-6545; Sofa, Mscape, 521 Sixth St., SF, 415-543-1771, mscapeusa.com; Fireplace: American Slate Company, 679 Townsend St., SF, 415-864-7813, americanslate.com; Dining table and chairs: Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Concrete planters: Obleeek Objects, 230 Madison St., Oakland, 510-381-2420, obleeek.com.

PAGE 121 (KIDS ROOM) Bunk bed: Green Fusion Design Center, 14 Greenfield Ave., San Anselmo, 415-454-0174, greenfusiondesigncenter.com; Floors: walnut, Innovative Hardwoods, 1520 Center St., Tacoma, WA, 253-535-4975, innovativehardwoods.com; Wall paint: Benjamin Moore Eco-Spec, Green Fusion Design Center.



ELEMENTS OF NATURE

PAGE 122 (WIND) Curtain: Metroscape, Hartmann & Forbes, 10655 S.W. Avery St., Tualatin, OR, 503-692-9313, hfshades.com; Mobile: "Rift," Adrift Mobiles, 415-298-6462, adriftmobiles.com; Tablecloth: Unison home, FINDecor, 258 Noe St., SF, 415-437-6789, unisonhome.com; Jute table runner: Spring, 2162 Polk St., SF, 415-673-2065, springhome.com Grass placemats: West Elm, 435 Corte Madera Town Ctr., Corte Madera, 415-927-0202, westelm.com; Large bowls: Bambu, Branch, 245 S. Van Ness Ave., Ste. 304, SF., 415-626-1012, branchhome.com; Small bowls, flatware, blue and green plates: VivaTerra, 800-233-6011, vivaterra.com; Red placemats and napkins: Spring.

PAGE 123 (FIRE) Rugs: Odegard, Alexander's Decorative Rugs, 2 Henry Adams St., Ste. 330, SF, 415-626-8430, odegardinc.com; Table: InModern, Therapy, 541 Valencia St., SF, 415-621-5902, inmodern.net; Felt appliqué pillow: Balanced Design, Kelly Green Design, 4008 Santa Monica Blvd., L.A., 323-660-1099, kellygreendesign.net; Pillow: Birdtree Philosophy, Spring, 2162 Polk St., SF, 415-673-2065, springhome.com; Fireplace: EcoSmart, Marin Outdoor Living, 2100 Redwood Hwy., Greenbrae, 415-924-8811, marinoutdoorliving.com; Light blue blanket: West Elm, 435 Corte Madera Town Ctr., Corte Madera, 415-927-0202, westelm.com; Orange and teal blankets: Looolo, 514-880-6560, looolo.ca.

PAGE 125 (EARTH) Easel: Ecotots, Giggle, 2110 Chestnut St., SF, 415-440-9034, giggle.com; Blanket: Ratzner, Spring, 2162 Polk St., SF, 415-673-2065, springhome.com; Stuffed animals: Spring; Stools: Ducduc, Goodnite Moon, 111 Corte Madera Town Ctr., Corte Madera, 415-945-0677, goodnitemoon.com; Push toy: Plan Toys, Spring; Gardening set: Green Toys, Giggle; Baby lounger: Bloom Baby, Giggle.

PAGE 124 (WATER) Ladder: Gaiam, 877-989-6321, gaiam.com; Orange towel: CB2, 30 Ellis St., SF, 800-606-6252, cb2.com; Animal print bath mat: West Elm, 435 Corte Madera Town Ctr., Corte Madera, 415-927-0202, westelm.com; Teak bath mat: Gaiam; Stool: Gaiam; Leopard towel: West Elm; White washcloth: Gaiam.

EASY BREEZY

Architect: Michelle Kaufmann, mkDesigns, 580 Second St., Oakland, 510-271-8015, mkd-arc.com; Landscape design: Margaret Grace, Grace Design Associates, 3010 Paseo Tranquillo, Santa Barbara, 805-687-3569, gracedesignassociates.com.

PAGES 126-127 (STUDIO) Siding: ipe, mkDesigns, 580 Second St., Oakland, 510-271-8015, mkdarc.com; Floor: cork, BC Hardwood, 3594 Main St., Vancouver, B.C., 604-637-1082, bchardwood.com.

PAGE 128 (LIBRARY) Painting: *Unrepentant Bachelor*, Brian Andreas, storypeople.com; Side chairs: Eames plywood lounge chair, Design Within Reach, 607 State St., Santa Barbara, 805-564-1971, dwr.com; Bench: "Nelson," Design Within Reach; Club chairs and sofa: homeowner's own; Cabinets: maple, Henrybuilt, 997 Western Ave., Seattle, WA, 206-624-9270, henrybuilt.com.

PAGE 129 (EXTERIOR) Window wall: NanaWall Systems, 707 Redwood Hwy., Mill Valley, 800-873-5673, nanawall.com; Deck: travertine, Daltile, 2951 Doherty St., Corona, 951-371-8181, daltile.com.

PAGE 130 (KITCHEN) Cabinetry: maple, Henrybuilt, 997 Western Ave., Seattle, WA, 206-624-9270, henrybuilt.com; Countertops: limestone, Daltile, 2951 Doherty St., Corona, 951-371-8181, daltile.com; Backsplash: "Champagne gold" natural stone, Daltile; Floors: white FSC-certified oak, mkDesigns, 580 Second St., Oakland, 510-271-8015, mkd-arc.com; Painting: *The Listener*, Brian Andreas, storypeople.com.

PAGE 131 (BATHROOM) Floor: FSC-certified oak, mkDesigns, 580 Second St., Oakland, 510-271-8015, mkd-arc.com; Countertop: travertine, Daltile, 2951 Doherty St., Corona, 951-371-8181, daltile.com.

PAGE 132 (BACK PATIO) Deck: travertine, Daltile, 2951 Doherty St., Corona, 951-371-8181, daltile.com; Siding: steel and ipe, mkDesigns, 580 Second St., Oakland, 510-271-8015, mkd-arc.com.

PAGE 133 (BACK EXTERIOR) Siding: steel and ipe, mkDesigns, 580 Second St., Oakland, 510-271-8015, mkd-arc.com.

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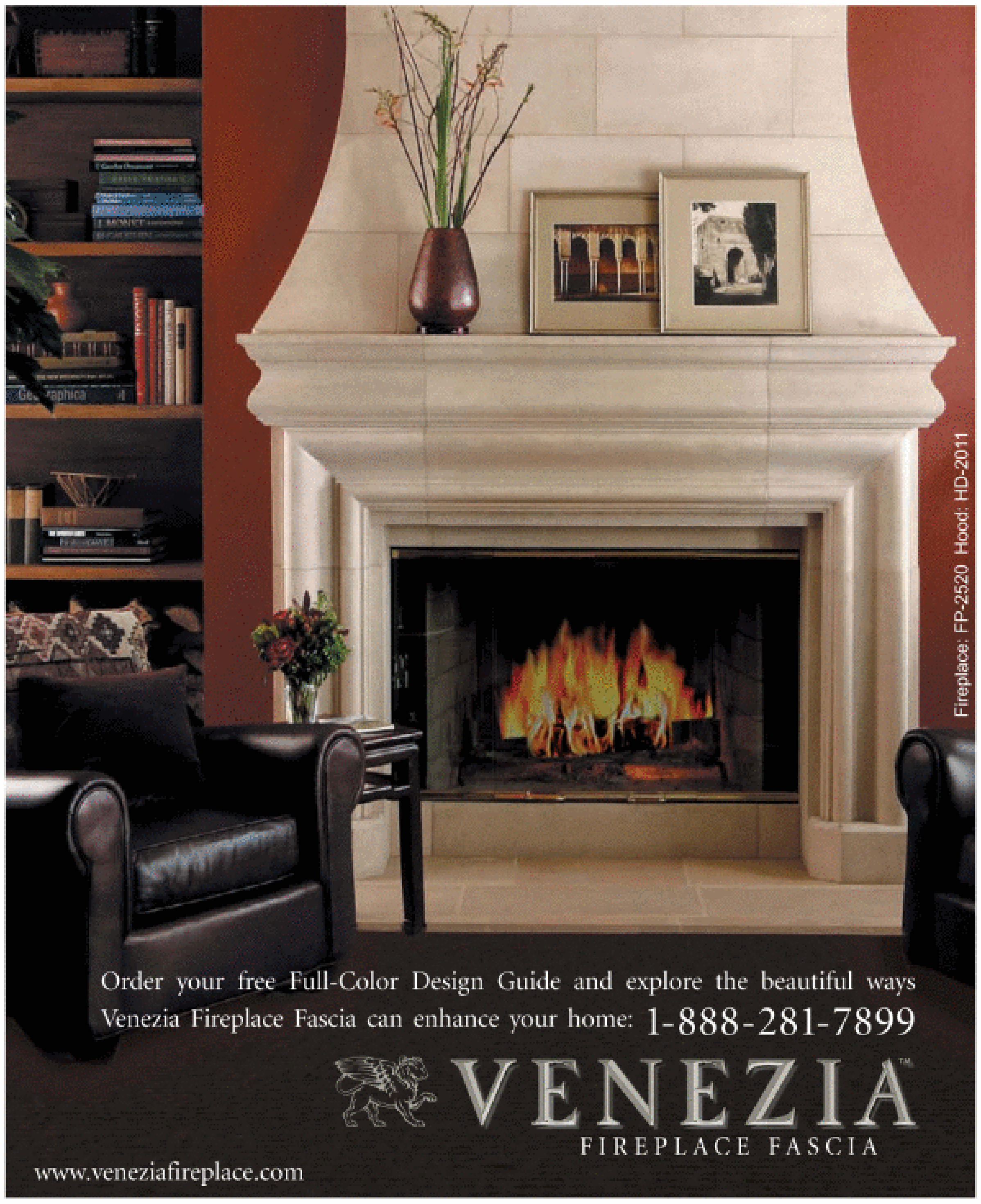


A VISION OF UTOPIA

AT THE TURN OF THE 19TH CENTURY, ONE WOMAN'S DREAM OF A SELF-SUFFICIENT AND HIGHLY EDUCATED COMMUNITY TOOK ROOT NEAR SAN DIEGO. BY **FERNANDA SILVA**

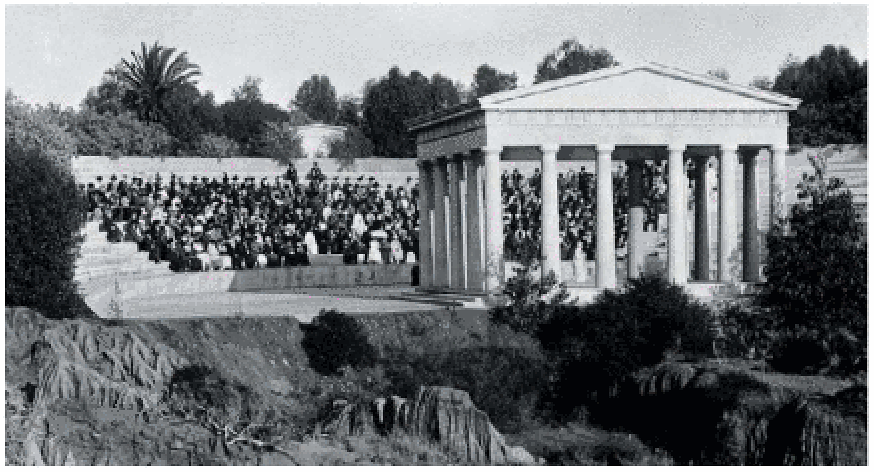
One of California's first communes, Lomaland, was also among the most ambitious in scope and design. Its fantastical glass-domed buildings were testimony to a great experiment in alternative education and a holistic approach to life.

The 500-acre community was established by humanitarian Katherine Tingley, a member of the Theosophical Society—a spiritual movement that combined elements of Eastern religions and mysticism and counted Waldorf school founder Rudolf Steiner among its adherents. After becoming the group's leader in 1896, Tingley moved its headquarters from New York City to San Diego's Point Loma to start a "school for the revival of the lost mysteries of antiquity."

At Lomaland, art, music, drama, calisthenics and gardening were part of a curriculum designed to address all aspects of spiritual and intellectual growth. Children lived separately from their parents in communal bungalows with canvas roofs for natural ventilation. The adults participated in several cottage industries, which included a printing press and extensive gardens that provided half of the community's produce.

Lomaland's buildings were designed by Tingley, who believed that a universal religion should reflect the world's architectural traditions. A Roman gate with a sentry box stood at the property's entrance. Among the community's distinctive structures were the Temple of Peace, an Islamic-style round white building with an amethyst glass dome that was illuminated at night, and a columned Greek theater, where students would perform classical plays.

At its peak, Lomaland was home to more than 500 people. But the enterprise started to falter during the Great Depression, and by 1942, it had completely shut down.



TOP: The striking Eastern-influenced architecture of Lomaland was a visual representation of its philosophical underpinnings. ABOVE: The community's Greek theater, where elaborately staged plays were performed by its students, still stands today.

FROM TOP: COURTESY OF THE SAN DIEGO HISTORICAL SOCIETY; COURTESY OF POINT LOMA NAZARENE UNIVERSITY

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